

Late January Issue

VOGUE

330
One Shilling Net



Conde Nast & Co.
London.



It is one of the distinctive features of Waring & Gillow's that their studios are for ever originating schemes of decoration charming not only by their novelty but by their intrinsic merits as artistic conceptions. The scheme above is a good example of this work.

**WARING &
GILLOW**
LTD

*Furnishers & Decorators
to H.M. the King*

164-180 OXFORD STREET, LONDON, W.
BOLD ST. LIVERPOOL. DEANS GATE, MANCHESTER.



BEFORE your Boys and Girls return to School, bring them to Peter Robinson's for *all* next term's Clothing needs—You cannot do better, for, at the Winter Sale now in progress, you will be able to secure Juvenile Wear of every kind at Prices far less than you will pay later on.

A Sale Catalogue which contains some examples of the values offered in the Juvenile Outfitting Sections will be sent on request gratis and Post free anywhere.

Peter Robinson's
OXFORD STREET · W



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Telephone:
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Exclusive Spring Designs

ROBES, BLOUSES & MANTEAUX

318 REGENT STREET
LONDON W.

J.C. VICKERY.
177 to 183
REGENT ST.
LONDON
W.
*Their Majesties Jeweller,
Silversmith & Dressing Case
Manufacturers*

Catalogue
of Novelties
Post Free on
Application



Charming Novelty

Vickery's New Neckbands or Bracelets

- (1) With Diamond Badge of any Regiment in Enamel Border
£5 5 0 each
- (2) With Diamond Initial in Enamel Border (any initial),
£3 15 0 each; or with Pearl Initials, £2 5 0 each
- (3) With Spray of Lucky White Heather, in Pearl Circle,
£5 5 0

A visit of inspection invited

*Catalogue Illustrating
Many New and Distinctive
Top-Coats & Gowns
Post Free on Request.*

EXCLUSIVE FASHIONS



Burberry Coat A 717.

Burberry Gown A 716.

TO the woman of taste who seeks distinction in her dress, an exclusive Gown or Coat, inspired by the latest Fashion themes, yet especially designed to accentuate her individuality and personal charms, is a continuous source of satisfaction.

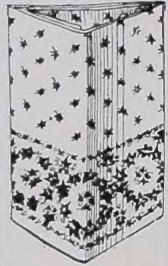
Burberrys have in their London and Paris *ateliers* expert craftsmen and artists constantly engaged in making original drawings of distinctive models, always in the height of fashion, yet possessing many novel and inimitable touches of artistry, which add immeasurably to their daintiness and charm.

A great variety of these sketches, illustrating creations for every outdoor purpose, may be inspected at Burberrys' Haymarket House, and any model ordered from one of them will, if desired, be reserved exclusively for that order.

BURBERRYS
HAYMARKET LONDON
BOULEVARD MALESHERBES PARIS



V 200



V 65x



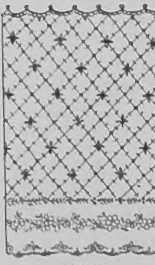
V 563x



V M 2



V 16



V 358



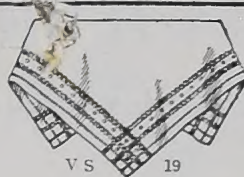
V 46



V S 17. Ladies' Strong Hemstitched Handkerchiefs, with Openwork Border.

Per dozen, 7/4

V S 19. Ladies' Linen Hemstitched Handkerchiefs, with Embroidered Openwork Border (useful quality). Per dozen, 9/6



V S 19

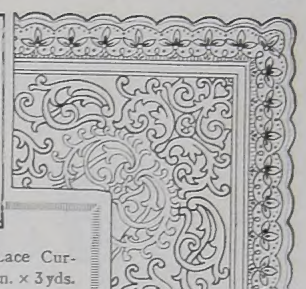
V S 18. Ladies' Linen Handkerchiefs, hemstitched, recommended for hard wear. Size about 13 in.

Per dozen, 6/4

V S 25. Serviceable Khaki Handkerchiefs, hemmed, size about 18 1/2 in. Per dozen, 1/10

V 492. Lace Curtains. 60 in. x 3 yds. Ecru only, 5/11; 3 yds., Ivory and Ecru.

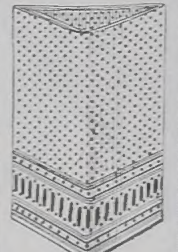
Per pair, 6/11



V 492



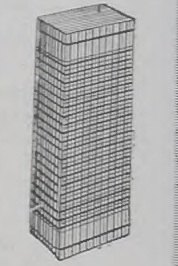
V 24f



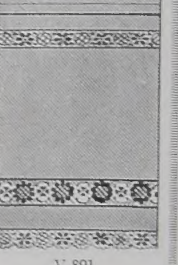
V 25s



V M 1



V 16



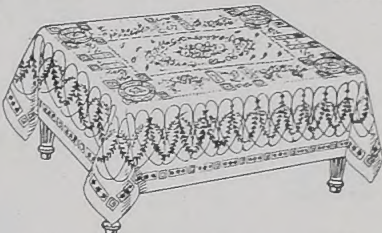
V 891



V 894

Great Sale

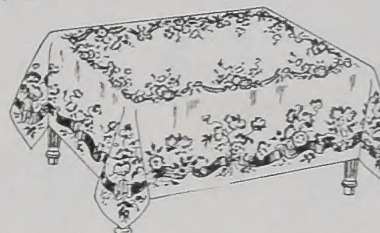
The 28 Choice Bargains illustrated are typical of thousands of others offered during our January Sale. Substantial reductions have been made in the prices of Linens, Laces, Curtains, Blouses, Dresses, Lingerie, Baby Linens, Hosiery, Gloves, Men's Wear, &c.



V 723x. Flowers and Ornamental Grasses, Border on Table, Hand Woven, Double Damask Table Cloths, 2 x 2 yds., 20/6; 2 x 2 1/2, 25/6; 2 x 3, 30/9; Napkins, 3/4 x 3/4 yd., 46/- per doz.

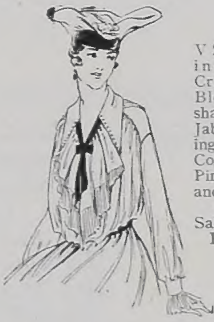


The "Brighton." Well-tailored Coat-Frock, in fine Coating Serge of exceptional quality. Collar edged Fur. Colours: Bottle Green, Navy, Nigger, Biscuit, Grey, and Black. Sale Price, 79/6



V B 40x. Poppy Double Border, Plain Centre, Double Damask Table Cloths, 2 x 2 yds., 13/9; 2 x 2 1/2, 17/3; 2 x 3 1/4, 23/-; 2 1/2 x 3, 26/6 each. Napkins, 3/4 x 3/4 yd., 21/- doz.

V 220. Charming Net Blouse, over Chiffon and Lace Slip, with New Sailor Collar, finely tucked and trimmed with Valenciennes Lace. Sizes 13 1/2 to 14 1/2. Sale Price, 32/6; Size 15, 3/- extra.



V 227. Exceedingly Pretty Crêpe de Chine Blouse, good shape Collar and Jabot for wearing over Coat. Colours: Ivory, Pink, Sky, Navy, and Black. In stock sizes. Sale Price, 32/6



V 204. Dainty Blouse, in Georgette, Square Collar and Handkerchief Frill, trimmed Fine Valenciennes Lace and Beading. In a variety of shades. Sizes 13 to 14 1/2. Sale Price, 28/9; Colours: Ivory, Sky, and Flesh.



V 300. Nightdress, in good quality Japanese Silk, trimmed Fancy Stitch and Plain Hems. Kimono Sleeves. Small opening down front. Sale Price, 16/11; Chemise and Knickers to match. Sale Price, each, 10/11



V 310. Blouse, in Ninon, lined throughout with Net. Collar trimmed pleated Frill, inserted Hemstitching. Colours: Ivory, Sky, Flesh, Pink, Grey, Lemon, Nigger, Navy, and Black. Sizes 13 to 14 1/2. Sale Price, 17/11

V 24f. "Floral" Napkins, 24 x 24 in. Per dozen, 12/9

V 25s. "Spot" Napkins. 25 x 25 in. Per dozen, 15/6

We are offering all our Lace and Linen Tablecloths at similar reductions in price.

V M 1. Strong Irish Embroidered Cambric Apron, wide Sash Ends. Sizes, 37 in. & 44 in. Sale Price, each, 2/9 1/2

Checked Dusters. Per dozen, 2/11

In addition to the examples illustrated, all our best qualities in Table Linens are being offered at similar good reductions in price.

V 891. Brise Bise, for short Blinds. Ivory only. Most durable. 22 in., per yd., 1/4; 28 in., per yd., 1/9 1/2

ROBINSON & CLEAVER LTD.

THE LINEN HALL, REGENT STREET W.

V 46. Fine Lace Curtains. 57 in. White and Ivory. 3 yds. long, 8/11 per pair; 3 1/2 yds., 9/11 per pair. (See left-hand corner illustration.)

V S 24 Ladies' Fine Linen Hemstitched Handkerchiefs. 4 in. Hem. About 12 1/2 in. (Extraordinary value.) Per doz., 4/2



We have splendid hard-wearing Khaki Handkerchiefs at prices ranging from 1/10 per dozen and upwards.

V 894. Lace Curtains. 52 in. 2 1/2 yds. long, 4/11; 3 yds., 5/11; White only, 3 1/2 yds., 6/11; Ivory and White only. Very dainty. (See right-hand corner illustration.)

Maison Pickett

COSTUMIERE DE LA COUR

20 Saville Row
Bond Street
LONDON

GOWNS WRAPS FURS
COATS SKIRTS MILLINERY

NOW
OFFERING
ALL THEIR
EXCLUSIVE
MODELS
AT
GREATLY
REDUCED
PRICES

The Treasure Cot FOR INFANTS

The PERFECT NEST
FOR BABY

Cosy—Hygienic—Portable

No hard substances or draughts to mar Baby's comfort. Easily Washable. No parts to Rust. Packs small for travelling. (Weight 9 lbs.) Supplied with either Net or Canopy Support as desired. Illustrated Catalogue of Cots and Accessories Post Free.



No. 1. Plain Wood 17/9
No. 2. Stained and Polished - - - 19/9
No. 3. White Enamel 21/9

No. 3. Special Design, Extra Quality - - - 27/-
Mosquito Netting (without Lace) 2/3
Canopy Drapery 15/9

Cots sent free on 7 days' approval direct from

TREASURE COT SHOWROOMS,
(Dept. B2), 124 Victoria Street, London S.W. (Opp. Victoria Station).



No. 1. Folded, showing Net Support.

No. 3 OPEN

CLOSED

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WHAT DELIGHTFUL
LITTLE GARMENTS!

This is the kind of expression one uses when seeing the Chilprufe Pure Wool Underclothing for the first time, and rightly too. They are delightful in every sense of the word—delightful to see, delightful to handle, and delightful to wear. Their softness and daintiness charms, and unlike most woollen garments their fairy-like daintiness is preserved as long as they last. Wash them as much as you like (with ordinary care, of course) and they will retain their beautiful pearl-white colour, and will not thicken, felt or shrink. "Once Chilprufe, always Chilprufe," is the motto of every mother who has tried it, because she knows the bairns are safe from chills in their Chilprufe Woolies.

CHILPRUFE for CHILDREN

"Chilprufe Pure Wool" is made into a range of garments the completeness of which renders it easy to clothe a child in "Chilprufe" throughout.

Your draper will give you a copy of our booklet, or we will send direct on receipt of post card mentioning "Vogue."

THE CHILPRUFE MANFG. CO., LEICESTER

ORIGINAL MODEL GOWNS MILLINERY & FURS

Hand-made
Blouses and
Lingerie a
Speciality

Sale of
Exclusive
Models
during
January



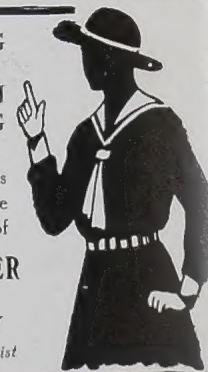
MAISON ROZELBA
77 Baker Street W.

DYEING and FRENCH CLEANING

Only First-Class
Work done by the
well-known firm of

WM. GARDNER
& Co. Ltd.
PAISLEY

Send for Price List



NOTE.—Articles mentioned in these pages may be procured on request through the Shopping Service of Vogue. Address—Vogue Shopping Service, Rolls House, Bream's Buildings, E.C.

Pontings of Kensington

THE HOUSE FOR VALUE



561. A very useful Model for medium figures, very lightly boned, giving sufficient support without undue pressure. Low bust, medium hip, fitted 4 suspenders. In White Coutil. Sizes 20 in. to 26 in. **Sale Price, 8/6**
Lower quality, 4/9

We Specialize in CORSETS and stock the only reliable make—J.B.'s. They are perfection in figure forming, and can be obtained to suit all styles, and have an advantage of being extra durable. Once our clients have tried these makes we are confident that only J.B.'s will meet the future demand, while in supporting a British firm patriotism is shown.



308. An ideal Corset for Sports and Nurses' wear, with elastic inserted above waist, giving extra freedom. Fitted 2 suspenders. In White Coutil. **Sale Price, 5/4**

J.B. Corsets are noted for their beauty of line and figure contour, with perfect ease, being built on strictly anatomical principles, giving comfort and freedom of movement. A large selection to be inspected in our Corset Salon, when the advantages can be shown.



250. This Corset is specially recommended for stout figures, being heavily boned. Medium bust, long hips. In Grey and White Coutil. Fitted 4 suspenders. Sizes 22 in. to 30 in. **Sale Price, 6/11**

One of the
Relinquished Designs
at our SALE



"Christmas Roses."

2½ by 3½ yds. 70/- Sale, 55/-

Quantities of our

"Heirloom" Damasks,
Sheetings, Towels, &c.,

Reduced 10 to 50 %

See Picture Sale List.

JOHN WILSONS' SUCCRS LTD

68 NEW BOND STREET

Corset Cigale

8 RUE CASTIGLIONE, PARIS

MADAME GEO. CATIOPOLD

Begs to inform her European clients that during her fourth visit to America, her sister, Madame Suzanne Catiopold, will take charge.

Clients will receive prompt and courteous attention as hitherto, while this season they have the advantage of selecting from

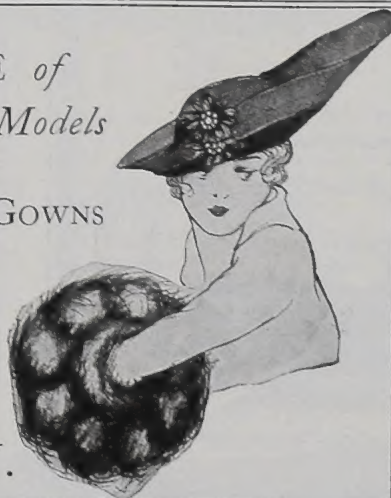
TWICE the NUMBER of NEW MODELS



SALE of
Winter Models
in
HATS & GOWNS

Anne

9 Old Bond St. W.



AN ORIGINAL CREATION

by

Maison George



GOWNS COSTUMES
FURS BLOUSES HATS

47 South Molton Street
Bond Street W.

KENNETH DURWARD

Great Annual Sale

of all Models — Now Proceeding.

25% to 50% REDUCTION.



The "ARDLEIGH."

A very smart Coat, with deep set-in Sleeves, cut full in skirt. Made in my newest shade of Cheviots, Homespuns, and my Rainproof "Durwardette."

A Magnificent Selection of
**TOWN AND COUNTRY
COSTUMES & TRAVELLING
COATS**

in charming styles and materials.

SPORTS JACKETS

in various styles and colours. Original Prices,
3 to 4 Gns.

Reduced to 30/-

During the month of January

TWEED COSTUMES

will be

Made to Measure from 5 Gns.

and

RAIN & TRAVELLING COATS
From 3 Gns.

No Finer Present could be made
to an Army Officer than my
REGULATION BRITISH WARM
(Lined Fleece).

Ready to Wear or to Order.

Price 4 Gns.

Patterns and Fully Illustrated Catalogue
sent post free on application.

ULSTER HOUSE, CONDUIT STREET, W.



WAR-TIME waste b
woeful want. Elim
the waste at the (private
commercial) car wheels.
WARLAND DUAL (qu
tyre-change) RIMS. No lev
No labour. Timesaved. Ty
saved. The one indispensa
accessory for the lady drive
WARLAND DUAL RIM
Aston, Birmingham; 111 Gr
Portland Street, London

SUNBEAM

productions represent a quality of highest
excellence. They are symbolic of all that
is best in engineering practice. In War
work, the greatest test of all time, the

SUNBEAM-COATALEN AIRCRAFT ENGINES

—which are original in conception—render
service that would not be possible if they
were produced with a lower manufacturing
standard. This quality has always been a
Sunbeam characteristic, and is the standard
by which all other cars must be judged.

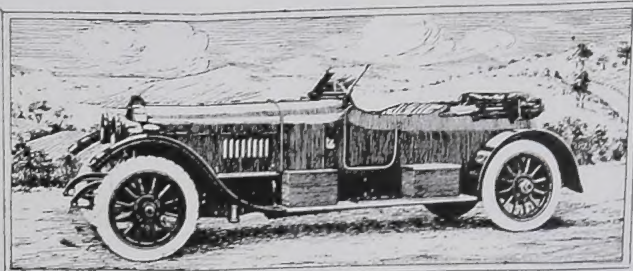
THE SUNBEAM MOTOR CAR CO. LTD.

Head Office and Works - - - - - Wolverhampton

Manchester Showrooms - - - - - 112 Deansgate

London & District Agents for Cars: J. Keele, Ltd. 72 New Bond St. W.

Dunlop Tyres fitted to Sunbeam Cars as standard



P. STEINMANN & CO

The Firm is of French-Swiss origin—now entirely British.

A LARGE variety always
on view of Baby Gar-
ments for the entire outfit—
Children's Frocks, Smocks,
Tunics, Coats, &c., and ele-
gant Underclothing—all made
by our own British workers.

SALE during JANUARY
All Goods at Bargain Price

Specialities
**FINEST EMBROIDERIES, LINGERIE AND
BABY CLOTHES, MODERN AND ANTIQUE
REAL LACES**



Founded
1865.



EMBROIDERIES and
Laces and Materials for
entire making-up of Baby-
linen and Underclothing.
Send for the unique Pattern
Book of 400 designs.

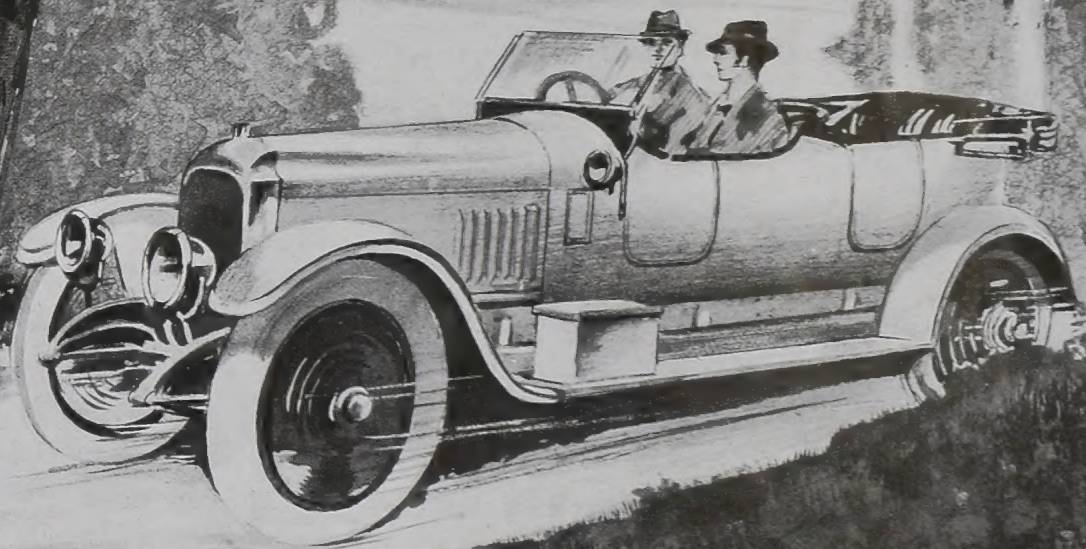
Experts in Real Laces and
Embroideries. Lengths of Real
Lace in Brussels, Flemish,
Point de Venise, Milanese,
Irish, Honiton Antique,
Valenciennes, &c. A large
collection always on view
from 21/- to £50 piece.
Illustrated Price List on
application.

FRETTILY-TRIMMED FOLDING COTS AND BASKETS
and Everything for Baby's Outfit.
Patterns and Prices on Application.

185 & 186 PICCADILLY
LONDON W. Opposite the Albany.

Vauxhall

THE CAR SUPEREXCELLENT



AFTER THE WAR

CAR manufacturers are obliged to think of after the war. They are not less patriotic than others. Their whole manufacturing resources being directed to national ends, it is imperative that they should look ahead, and prepare as far as may be for the return to former conditions.

IN particular the Vauxhall company long ago devised a scheme for giving priority on the arrival of peace to orders booked during the war, and a very satisfactory

response has been forthcoming. The reputation which the 25 h.p. Vauxhall has gained as "the finest car on active service" is bringing orders from far and near—from Mesopotamia, Salonika, India, and Africa, as well as from the Western Front.

TO ensure early after-war delivery of a Vauxhall, it is advisable to take advantage in good time of the Vauxhall waiting list proposal. Allow us to send you a catalogue and waiting list particulars.

VAUXHALL MOTORS LIMITED

174-182 Great Portland Street, London W.
And at Petrograd.

Works: Luton, Beds.



Hamptons' "JACOBAN" Wallpaper, in subdued blue, red, and green colourings, on a dark linen ground. Reduced from 5/2 to 2/6 per 12 yds.

WALLPAPERS At HALF PRICE.

Wall and Ceiling Papers, Borders and Friezes, all high-class designs and colourings, being cleared at from 33 1/2 to 50 per cent. reduction.

Hamptons' "MAYFIELD" Wallpaper, pink and green colourings, on white striped ground. Reduced from 1/9 to 10d. per 12 yds.

Hamptons' "DARNLEY" Wallpaper, in tapestry colourings, pink, blue, and green shades. Also on a white ground. Reduced from 2/3 to 1/1 1/2 per 12 yds.

Hamptons' "ANNE" Wallpaper, in chintz colourings, on a white stitch ground. Reduced from 2/6 to 1/3 per 12 yds.

The Wallpapers quoted above are a few typical examples of the many bargains now to be obtained in this Department. For illustrations of these and particulars of many others, see page 12 of Hamptons' Sale Catalogue.

For thousands of other unequalled bargains in Furniture, Carpets, Furnishing Fabrics and Winter Curtains, Lace Curtains, Household Linen, Wallpapers, Screens, Pianos, China, Glass, etc., see Hamptons' Illustrated Sale Catalogue, sent free

To-day and until 27th inst HAMPTONS GREAT SALE January

CARPETS. Lot A. SEAMLESS KIMMINSTER.

These carpets are all of the best British manufacture and of regular standard quality. In addition to the one illustrated on page 25 of the Sale Catalogue, there are a number of other self-colours and tone upon tone effects, also a variety of good Oriental designs and colourings. These carpets are all perfect in texture, and will be found to be quite satisfactory in wear. Purchasers save 2/3 on every square yard they secure.

ft. in.	ft. in.	Usually	Reduced to	ft. in.	ft. in.	Usually	Reduced to	ft. in.	ft. in.	Usually	Reduced to
7 6	6 0	£2 16 6	£2 0 0	12 0	10 6	£7 17 6	£5 12 0	15 0	13 6	£12 13 0	£9 0 0
9 0	6 0	3 7 6	2 8 0	12 0	12 0	9 0 0	6 8 0	15 0	15 0	14 1 6	10 0 0
9 0	7 6	4 4 6	3 0 0	13 6	10 6	8 17 6	6 6 0	16 6	9 0	9 5 6	6 12 0
10 6	7 6	4 18 6	3 10 0	13 6	12 0	10 2 6	7 4 0	16 6	13 6	13 18 6	9 18 0
10 6	9 0	5 18 6	4 4 0	13 6	13 6	11 7 6	8 2 0	16 6	15 0	15 9 6	11 0 0
10 6	10 6	6 17 6	4 18 0	15 0	9 0	9 8 6	6 0 0	18 0	13 6	15 13 6	10 16 0
12 0	6 0	4 10 0	3 4 0	15 0	10 6	9 17 0	7 0 0	18 0	15 0	16 17 6	12 0 0
12 0	9 0	6 15 0	4 16 0	15 0	12 0	11 5 0	8 0 0	19 6	13 6	16 9 0	11 14 0

Lot C. WILTON PILE SQUARES.

other designs in addition to the one illustrated on page 28 of Sale Catalogue. factory in wear, and they are considerably reduced in price, as shown below:—

ft. in.	ft. in.	Usually	Sale Price.	ft. in.	ft. in.	Usually	Sale Price.	ft. in.	ft. in.	Usually	Sale Price.
7 6	6 9	£3 13 6	£2 18 0	12 0	9 0	£7 16 0	£5 4 0	16 6	11 3	£13 8 0	£10 13 0
9 0	6 9	4 7 6	3 9 6	12 0	11 3	9 15 0	7 15 0	18 0	11 3	14 12 6	11 12 6
9 0	9 0	5 17 0	4 13 0	13 6	11 3	10 19 6	8 14 6	18 0	13 6	17 11 0	13 19 0
10 6	9 0	6 16 6	5 8 6	15 0	11 3	12 3 6	9 13 6	21 0	15 9	23 17 6	18 19 6

WILTON CARPETING, to match Carpets in Lot C.

Wilton Pile Carpeting	...	...	Usual Price, 9/6 per yd.	Reduced to 7/6
Wilton Pile Stair Carpeting, 27 in. wide	...	...	" 9/6 "	" 7/6 "
" " " 36 in. wide	...	...	" 13/9 "	" 11/6 "

WILTON RUGS, also to match Carpets in Lot C.

4 ft. 6 in. x 2 ft. 3 in.	...	...	Usual Price, 17/6	Reduced to 13/9
4 ft. 0 in. x 2 ft. 3 in.	...	...	" 15/9 "	" 12/6 "

LINOLEUM.

Hundreds of yards of Inlaid Linoleum of the best manufacture, 3rd, 2nd, and 1st quality, are being cleared at the great reductions shown below.

Lot No.	3rd quality inlaid	...	Usually	Reduced to
No. 1.	3/10	2/9 square yd.
No. 2.	4/7	3/7 "
No. 3.	5/8	4/1 "

There are many other designs, and the whole of our stock has been considerably reduced. PRINTED LINOLEUM. A large stock of these in a variety of designs and colourings is being cleared.

Printed Linoleum, 2nd quality	...	...	Usually 1/9	Reduced to 1/4 square yd.
" " 1st	...	...	" 2/-	" 1/8 "

TELEPHONE 7398 GERRARD.

1 MINUTE FROM VICTORIA STATION.

"La Naturelle"

Maison Georges

Grand Prix Paris, 1900. Maison Française.

REAL TRIUMPH OVER NATURE

"La Naturelle," the new French toupet, which can be parted and arranged in ANY style, is worn by many yet is invisible to all, and is the masterpiece of the Maison Georges who is the

PIONEER

OF THE

"NATURAL PARTING"

"La Naturelle"—Nature's Duplicate—defies the closest scrutiny as its parting gives one the impression that each hair is actually growing from the wearer's scalp.

"LA NATURELLE" IS NATURAL, AND Baffles DETECTION

Toupet from £4 4s. 0d.

With Natural Wavy Hair of superfine quality.

The "Times" System of Monthly Payments is available if Ladies prefer.

Write for Catalogue de la Mode, or call and interview M. GEORGES

"LA NATURELLE" DRESSED POMPADOUR.

"LA NATURELLE" SHOWING PARTING.

40, BUCKINGHAM PALACE RD LONDON, S.W.

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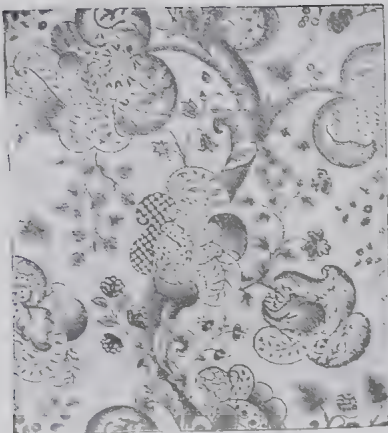
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Hamptons' "JACOBAN" Wallpaper, in subdued blue, red, and green colourings, on a dark linen ground. Reduced from 5/2 to 2/6 per 12 yds.

WALLPAPERS At HALF PRICE.

Wall and Ceiling Papers, Borders and Friezes, all high-class designs and colourings, being cleared at from 33 1/2 to 50 per cent. reduction.

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Hamptons' "ANNE" Wallpaper, in chintz colourings, on a white stitch ground. Reduced from 2/6 to 1/3 per 12 yds.

The Wallpapers quoted above are a few typical examples of the many bargains now to be obtained in this Department. For illustrations of these and particulars of many others, see page 12 of Hamptons' Sale Catalogue.

For thousands of other unequalled bargains in Furniture, Carpets, Furnishing Fabrics and Winter Curtains, Lace Curtains, Household Linen, Wallpapers, Screens, Pianos, China, Glass, etc., see Hamptons' Illustrated Sale Catalogue, sent free

To-day and until 27th inst HAMPTONS GREAT SALE 1 January

CARPETS. Lot A. SEAMLESS AT MINSTER.

These carpets are all of the best British manufacture and of regular standard quality. In addition to the one illustrated on page 25 of the Sale Catalogue, there are a number of other self-colours and tone upon tone effects, also a variety of good Oriental designs in 1/2, 1/3, and 1/4 widths. These carpets are all perfect in texture, and will be found to be quite satisfactory in wear. Particulars are given on every square yard they secure.

ft. in.	ft. in.	Usually	Reduced to	ft. in.	ft. in.	Usually	Reduced to	ft. in.	ft. in.	Usually	Reduced to
7 0 x 10 0	2 16 6	£2 0 0	0 0	12 0 x 10 6	£7 17 6	£5 12 0	0	15 0 x 13 6	£12 13 0	£9 0 0	0
9 0 x 10 0	3 7 6	2 8 0	0	12 0 x 12 0	9 0 0	6 8 0	0	15 0 x 15 0	14 1 6	10 0 0	0
9 0 x 7 6	4 4 6	3 0 0	0	13 6 x 10 6	8 17 6	6 6 0	0	15 6 x 9 0	9 5 6	6 12 0	0
10 6 x 7 6	4 18 6	3 10 0	0	13 6 x 12 0	10 2 6	7 4 0	0	16 6 x 13 6	13 18 6	9 18 0	0
10 6 x 9 0	5 18 6	4 4 0	0	13 6 x 13 6	11 7 6	8 2 0	0	16 6 x 15 0	15 9 6	11 0 0	0
10 6 x 10 6	6 17 6	4 18 0	0	15 0 x 9 0	9 8 6	6 0 0	0	18 0 x 13 6	15 13 6	10 16 0	0
12 0 x 6 0	4 10 0	3 4 0	0	15 0 x 10 6	9 17 0	7 0 0	0	18 0 x 15 0	16 17 6	12 0 0	0
12 0 x 9 0	6 15 0	4 16 0	0	15 0 x 12 0	11 5 0	8 0 0	0	19 6 x 13 6	16 9 0	11 14 0	0

Lot C. WILTON PILE SQUARES.

Other designs in addition to the one illustrated on page 28 of Sale Catalogue. These are of good, closely woven quality. There are two or three. They will be found to be quite satisfactory.

ft. in.	ft. in.	Usually	Sale Price	ft. in.	ft. in.	Usually	Sale Price	ft. in.	ft. in.	Usually	Sale Price
7 0 x 9 0	£3 13 6	£2 18 0	0	12 0 x 9 0	£7 16 0	£5 4 0	0	16 6 x 11 3	£13 8 0	£10 13 0	0
9 0 x 6 9	4 7 6	3 9 6	0	12 0 x 11 3	9 15 0	7 15 0	0	18 0 x 11 3	14 12 6	11 12 6	0
9 0 x 9 0	5 17 0	4 13 0	0	13 6 x 11 3	10 19 6	8 14 6	0	18 0 x 13 6	17 11 0	13 19 0	0
10 6 x 9 0	6 16 6	5 8 6	0	15 0 x 11 3	12 3 6	9 13 6	0	21 0 x 15 9	23 17 6	18 19 6	0

WILTON CARPETING, to match Carpets in Lot C.

Wilton Pile Carpeting	...	...	Usual Price, 9/6 per yd.	Reduced to 7/6
Wilton Pile Carpeting, 27 in. wide	...	...	9/6	7/6
Wilton Pile Carpeting, 36 in. wide	...	...	13/9	11/6

WILTON RUGS, also to match Carpets in Lot C.

4 ft. 6 in. x 2 ft. 3 in.	...	...	Usual Price, 17/6	Reduced to 13/9
4 ft. 0 in. x 2 ft. 3 in.	...	...	15/9	12/6

LINOLEUM.

Hamptons' stock of yards of Inlaid Linoleum of the best manufacture, 3rd, 2nd, and 1st quality, at being cleared at the great reductions shown below.

Lot No.	Quality	Usually	Reduced to
No. 1.	3rd quality inlaid	Usually 3/10	Reduced to 2/9 square yd.
No. 2.	2nd "	4/7	3/7
No. 3.	1st "	5/0	4/0

PRINTED LINOLEUM. A large stock of these in a variety of designs and colourings is being cleared.

Printed Linoleum, 2nd quality	...	Usually 1/9	Reduced to 1/4 1/2 square yd.
" 1st "	...	2/-	1/8

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Maison Georges

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Maison Française.

REAL TRIUMPH OVER NATURE

"La Naturelle," the new French toupet, which can be parted and arranged in ANY style, is worn by many yet is invisible to all, and is the masterpiece of the Maison Georges who is the

PIONEER

OF THE

"NATURAL PARTING"

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Toupet from £4 4s. 0d.

With Natural Wavy Hair of superfine quality.

The "Times" System of Monthly
Payments is available if Ladies prefer.

Write for Catalogue de la Mode, or call and interview M. GEORGES

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DRESSED POMPADOUR.

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Photograph by Bertram Park

L A D Y D R O G H E D A

Lady Drogheda is busily engaged with war-work in Ireland. She is organizing a War Depôt at Moor Abbey, her beautiful old home on the borders of Co. Kildare. In this very excellent cause she has enrolled the services not only of the women on the estate but of all her friends in the county, and they are successfully making necessities for the wounded. Lady Drogheda, who is a daughter of the late Mr. Charles M. Pelham-Burn, has two small children, Viscount Moore, born in 1910, and Lady Patricia Doreen, born in 1912

The sportsman may find a wide variety of his favourite diversions at the country club of Havana



SIGHING for PARIS, AMERICA FINDS a MAKESHIFT

WHEN winter meant Paris to us, it was a welcome event despite its curtailment of the delights of long-distance motoring. Nowadays, to say Paris is to make the would-be traveller sigh; the magic of the word is temporarily suspended. But, deprived of Paris, Americans flock to Havana. There they make merry; returning, declare that it reminds them in some ways of their beloved Paris. Those who have the slightest doubt of their word, however, may pleasantly prove for themselves the truth of the statement and the further truth that from Havana excellent motor roads lead all about Cuba.

HAVANA DINES OUT

A first glance at the place reveals one striking similarity. All Havana eats out, just as Paris does. A desire to consume privately even so innocent a delectable as a native crab is impossible of attainment. The action must take place

Though Petrol Abounds, Snow, No Respector of Neutrals, Blocks Northern Roads And Forces the American to Winter in Havana

By ALICE MAXWELL APPO

within three feet of the public sidewalk and in full view of the passers-by. Eating, in Havana, must be in the open and above board. Fugitives from justice presumably starve to death, for even persons who are not being sought can not eat without being recognized by from ten to twenty people in the course of a single meal. Passers-by rush up to one,—people one met on the boat or knew in Billerica, or danced with in the California Building at the Panama-Pacific. A meal is a rout. It is the measure of popularity, the test of social standing. Truly, the Cuban sun gets into American bones and it works out again in a geniality that is far from being inborn.

But when the sun sinks, a change steals over the cafés. An effort is made to screen the side-

walk, and this is followed in some places by an endeavour to entertain. It is well to relinquish all ideas that one will now observe the Cuban and his family at dinner, discover what they eat, how they dress, and the manner in which they conduct themselves toward each other and the

world. The seeker will discover only the tourist. The Cuban will be in his own house.

TRAILING LOCAL COLOUR

The cabaret will not introduce the traveller in Havana to any native music, native dances, or Cuban songbirds. Jennie Mace of Harlem (stage name only appearing on programme) will render "The Rocky Road to Dublin," accompanied intermittently by a few of the steps that have made Broadway justly famous. Or Quince and Quince, who never attained to much of a hit in the States, will do their windmill whirling and bring down the house.

If the desire to see something characteristic of the country is insistent, one may hail one of



While the north shivers under its icy blanket, Havana basks beneath a summer sun, listening to the waves on one side and to the music of regimental bands playing in the miniature temple on the other



A vanishing picturesque-ness is the Spanish milk-man

(Left) Tradition says, though we may justifiably doubt it, that Columbus was buried in the Havana cathedral

(Right) Excellent motor roads link all parts of Cuba. They are of white rock and resemble the fine shell roads of Florida



the little native cabs and tell the *cochero* to drive to Dos Hermanos. Noon is the best hour for this adventure, and whoever seeks it should be prepared to be driven madly through a series of narrow streets, with the wheels of the cabs scraping ridiculous little sidewalks along the way. If possible, it is well to see that the hubs do not hook occasional pedestrians into one's lap, for the driver is unconcerned. He will stop at a cross street when the toy soldier in blue, who represents the Havana idea of a traffic policeman, holds up a hand, but he will stop for nothing else until he gets where he is going. It may not be the place the traveller set out for at all, but it is the driver's idea of that place. If he has made a mistake, he will gladly rectify it,—at the expense of his passenger. Of course, and after the said passenger has stopped all the Cubans who look as though they could speak English and all the Americans who look as though they could speak Spanish, until one who can do both is discovered. This individual, when found, will explain to the driver that one wanted to lunch at the Two Brothers, not at a cigar factory, as the driver had thought.

THE INN OF THE TWO BROTHERS

Arrived at Dos Hermanos, the thing to do is not to linger on the ground floor, but to ascend the stairs and step out upon the roof. The roof is tiled, shaded, sprinkled with tables,—and it overlooks the harbour of Havana. Almost at one's feet the water laps the dock. You see a thousand gilded masts aspiring to a sun that flings back their gold. Industrious fussy ferry-boats are weaving patterns between the shores. Cuban longshoremen are droning Cuban songs as ships of various nations load and unload, loading usually things to eat, such as sweet-smelling pineapples and futurist moons of grapefruit, oranges the colour of setting suns, and stolid unimpressible coco-nuts. On one side, Morro Castle stretches a long neck to take a furtive look at a foreign cruiser lying asleep with one eye open. In the middle distance there is a ship's grave which marks the end of Spanish rule in Cuba, though only little waves are to be seen at the place. Do we still remember? We have so often been urged not to forget.

Perhaps the elderly waiter is one of the two brothers. Anyway he belongs to Dos Hermanos.

and he knows what to serve. He will bring first *pescado papillot*, fish in paper, and when he deftly cuts the paper away, the guest may revel in an aroma and then a taste, the like of which he has never known before. He will bring *arroz con pollo*, in a mysterious looking round dish from which he extracts such chicken and rice as double the joy of living. For the salad, there will be *langosta*, as red as the lobster of Times Square but more delicate and, oh kind fathers, much cheaper. He will bring bread that has been baked in banana leaves, wine that has been sun-kissed in Spain, coffee that has been thickened and blackened, and flavoured as only Cuba can do it to make it nectar.

THE DASH TO THE RACES

One dines leisurely and dines well. Even the breeze is adapted to the moment, saucy but not silly, lively but not rough. It matters not that one of the biggest shoe manufacturers in America is entertaining a loud party at the next table. Not even the proximity of his pink carnation and red moustache can spoil the enjoyment. It is enough to flick cigarette ashes nonchalantly on the tiled floor and wonder why people spend money for carpets. At Dos Hermanos every one stays as long as he can and were it not for the irresistible attraction of the races at four, it may be doubted whether the noontime guests at the Two Brothers would ever leave.

For those who do not take their own motors to Havana the proper thing is to take a Ford to

the races. One gets there quickly,—if one gets there at all. "Ford" is Cuban for automobile. Big cars that in America are so proud that they won't run down an unpedigreed dog are only "Fords" in Cuba, the great leveller of automobiles.

"Ford driver" is Cuban for chauffeur, and Ford drivers proceed on the theory that a miss measures up to a mile and that failure to miss is always excusable. Their optimism exceeds even that of the jitney drivers in San Francisco, whose cheerfulness in the face of almost certain death—for pedestrians—is one of the sights of Market Street. Ford drivers are cheerful in the face of almost certain death for everybody. They dash madly down narrow streets that cross at right angles innumerable other narrow streets along which fellow Ford drivers are clipping at a similar pace. Their only precaution is to blow the horn incessantly, but as all are doing the same thing, nobody hears anybody's horn but his own. It is a royal game, reducing chess, even polo, to ignominious child's play for those not sportingly inclined.

DISPOSING OF ONE'S WINNINGS

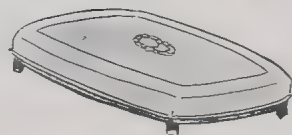
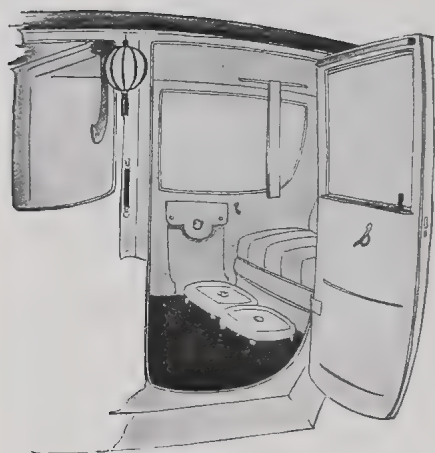
What is won on the races at Havana may be put into the lottery; that is, if one has any scruples about keeping the money. Putting it into the lottery is the quickest way to get rid of it. To stand anywhere about the Parque Central is to be borne down upon by innumerable Cubans vociferously hawking what appear to be gargantuan postage stamps. After selecting all those bearing numbers that happen to please,—at the rate of twenty cents each,—all that remains to be done is to rise early on the day of the drawing and buy a copy of *La Lucha*, which will contain a list of the winning numbers; a glance at the page will save the conscience effectually. The order may be reversed; two dollars won in the lottery may be erased by losing ten or so on the horses. For those who are really determined to be rid of money, Havana is the place. Even half-hearted efforts meet there with distinguished success.

The hotels, especially, have a way of assisting in this dissipation of funds, a sort of prestidigitator method;—now-you-see-them-and-now-you-don't; one never knows just where the funds went.



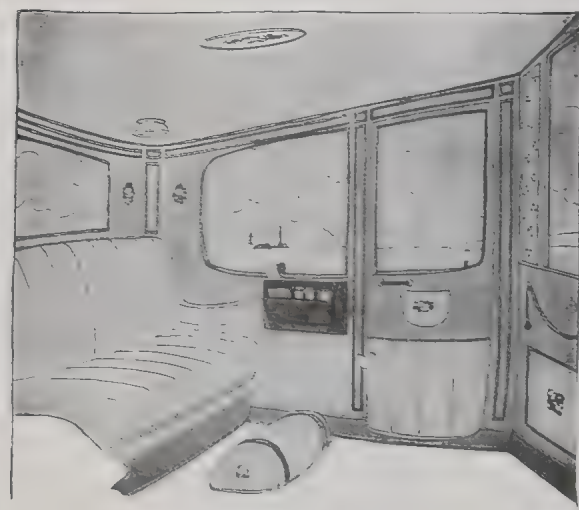
In the harbour of Havana, Cuban longshoremen, droning lazy Cuban songs, load endless vessels with sweet-smelling pineapples, futurist moons of grapefruit, and unimpressible coco-nuts

AMERICAN MOTORISTS
ARE TO THE FORE WITH
SCHEMES FOR THE FUTURE
DECORATION OF THEIR CARS



A remarkable interior, even in these days of excessive motor invention, is this one in two shades of mauve; one of the newest novelties is a piano key panel, covered in mauve whipcord and outlined with blue line. The rear seat, which is suspended at the back of the back seat. The transmission is covered with a rug of deep mauve like the carpet. The receiver cannot be altered and permanently placed.

Next to the side lamp is the receiver of a telephone which enables one to have the ear of one's chauffeur just long enough and no longer; for the pressing of a button connects or disconnects the telephone; the transmitter is concealed. The footstools are upholstered in whatever colour whipcord is used for the car (grey is very popular); they have appliqué designs in a darker shade of the same colour.



(Above) Comfortable novelties in this motor world include a new shape of built-in car seat, and ergonomic ornaments, which connect the car to the transmitter, and the other (you see) the car has a window which raises the window in the door, the up, left is the broadcloth with dark blue moldings.

(Left) The curtains in a window in this car are a new design, being the chauffeur's seat and the car, and the middle window may be dropped by means of a turning handle. In these days of motor-driven cars, this is a new feature arrangement; there is an efficient window parcel-holder.

THE PARISIENNE PUTS AWAY FINE FEATHERS

So Long As Her Soldiers Remain in the Trenches, Paris Will Exchange Her Fine Raiment for American Gold—Not Till Their Return, Will She Wear It Herself



MARIA GUY

(Left) Black satin and white satin divide the honours on a model which has taken points from both the beret and the sailor, yet resembles neither



MARIA GUY

(Right) Everything is embroidered this season, even the hats, and even the hats show predilection for satin; the satin is black and the embroidery is silver

A SUDDEN gloom has fallen on Paris,—a gloom which is not due entirely to the fog and the smoke. The little burst of brilliancy recently at the Opéra-Comique was frowned upon by the government, which thinks that evening gowns are out of place in Paris so long as there are muddy trenches in the north, that jewels should not be worn so long as the great guns of Verdun and the Somme need projectiles, that it is not altogether fitting that part of Paris should disport itself at the Opéra in fine raiment when another part is toiling night and day in the making of munitions. It has announced that hereafter evening dress will not be permitted at the Opéra, the Opéra-Comique, the Odéon, nor the Comédie-Française. So the Parisienne is disconsolately stowing away her low-cut gowns in the depths of her wardrobe and is again, in effect, betaking herself



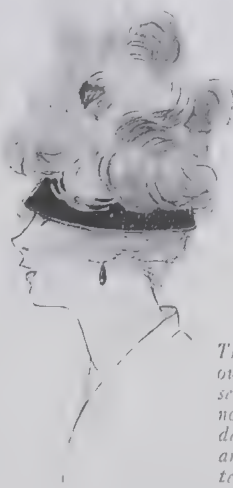
DOUCET

Last year the cockade grew on hats; this year it is spread to coats. As for tassels, they are everywhere, even on this evening wrap of rose panne velvet and skunk



LANVIN

(Left) The tassel which swings from at least over other smart frocks this season is here of silver and ends the silver cord of a frock of mauve satin and lamé tissue, with black velvet belt and skunk collar



ODETTE

Though it has already outlasted a number of seasons, jersey cloth has not yet a rival. Embroidery in black, gold, red, and green appears at intervals, and a red collar prepares one for the red leather belt

Some of the newest Paris head-gear is positively monumental, so towering are the crowns and so imperceptible the brims—if brim it is, that mere glimpse of violet satin which appears below these ascending puffs of violet and beige plumes



LANVIN

socks and soldiers—not a bad idea, either. After all, why not mobilize the unemployed women? Why not demand that some of the attention hitherto lavished on frocks and frills be devoted to the government? Why not close the tea-rooms, and open training-schools where women may be fitted for active service of some sort? Paris already asks these questions.

Now that electricity may not be employed in the shops and magazines after six o'clock at night, one buys chocolates and hose by candle-light. It is droll. The big shops burn lamps of petrol which dimly illumine the vast rooms and barely serve to light belated shoppers about. The smaller shops are lighted with candles, and the boulevards, as a result, resemble a succession of shrines. Instead of buying new cushions or other frivolities for the house, the little Parisienne spends her hoarded money for a lamp,



In "Moune," the French version of "Please Help Emily," Mlle. Jane Renouardt wears a yellow and white costume of striped tussore silk. Belt and hat band are of greenish blue leather, and here are short sleeves. Does Callot mean us to wear this this summer?



Photograph by H. C. Ellis

In the new quarters of the Maison Callot is this small oval room with grey walls decoratively treated with green lattice. The garden idea is further developed by rolling the windows with tulle on which are gay flowers and birds done in applique.

THREE MODELS BY CALLOT



The French pair of Mlle. Renouardt was a tussore silk of tussore and cream-colored tussore and closely corded with blue-green leather. The cream-colored blouse, with its striped silk collar, drapes a bit over the girdle, and the sleeves are very short, extending only to the middle of the upper arm. The belt is placed rather ostentatiously at the point which, in accordance of the fashion, eccentric waistlines, has come to be known as normal. The frock is sketched at the upper left on this page.

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FROCKS FROM THE PARIS STAGE

In spite of the new regulations respecting lights and theatres, a number of interesting plays are being produced at the various playhouses. At the Variétés, Max Dearly's "Moune"—a French version of "Please Help Emily"—has proved most amusing and provides Mlle. Jane Renouardt with a very pleasing rôle. Frocked by Callot, is Pretty Jane and the frocks alone are worth going miles to see. The evening frock which she wears in the first act—it is worn in the morning, so long and gay has the night been—is sketched immediately at the right. It is exquisitely fashioned of cream tulle and silver-embroidered lace, over a foundation of palest yellow satin. The waist-line is defined by an oblong buckle of brilliants placed across the front, and above this buckle are placed two great red blooms. Simple enough in detail, this frock presents a most interesting silhouette. The tight bodice, while quite unlike the fashions of Louis Quinze, still suggests those bodices so daintily painted by Nattier, in his portraits of the period. Full as the skirts of the classic ballet dancer are the two tulle flounces about the hips (the upper flounce is slightly shorter than the lower one), while the skirt proper falls limp and straight to the ankles. Palest yellow silk and metal brocade slippers are worn with this frock, which is hidden, as Mlle. Renouardt makes her entrance, under an oddly fashioned bronze and black velvet cape. She also appears in



The whisper of a dress of a tulle, and at the hips and narrow at the ankles, and the skirt of pale yellow satin is a creation of tulle frills, and the skirt is a tulle frill for the runway.

a sports frock of striped yellow and white tussore, combined with plain cream-colored tussore, and closely corded with blue-green leather. The cream-colored blouse, with its striped silk collar, drapes a bit over the girdle, and the sleeves are very short, extending only to the middle of the upper arm. The belt is placed rather ostentatiously at the point which, in accordance of the fashion, eccentric waistlines, has come to be known as normal. The frock is sketched at the upper left on this page.

In the last act, Mlle. Renouardt wears a very high grey tulle lined with scarlet. The loose, straight, cape-like coat is fitted with slits for the arms instead of sleeves, and all the seams are shown, showing a hint of red. This frock is adorned with a tasseled cravat of grey wool.

SOREL AND LOUIS QUINZE

Callot Saurs also frocked Mlle. Cecile Soré, in the fantastic production "Le Chandelier" at the Comédie Française. In this period play Mlle. Soré resembles more than ever some old portrait of the times of Louis Quinze, and her frock, especially one of emerald green taffeta with tulle, is so here and there lovely. Not wholly of the period, however, is the necklace worn in the first act. It is a thin rope of pale rose chiffon over a slender slip of even green satin. A most Greek in line is the scanty chignon robe, but it becomes modern enough when Soré ties a magnificent deep rose chiffon scarf about her waist with Nattier blue ribbons. This wrap, which is unlined, is a species of cape, composed of a single width of chiffon which is gathered about the neck. An upstanding ruff of rose chiffon rises to the ears, but this ruff crosses the back and sides of the neck only. It is almost a crime, in describing any stage frock of Mlle. Soré's, to omit to mention her shoes, for she is always shod in most charming fashion. For Mlle. Berthe Bady, in the new, "La

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(Right) Everything is embroidered this season, even the hats, and even the hats show predilection for satin; here the satin is black and the embroidery is silver

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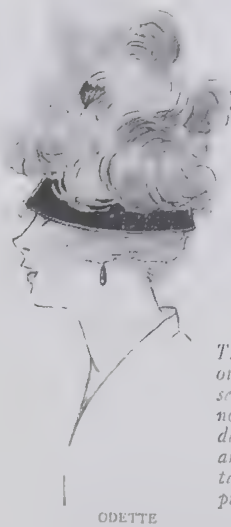
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THREE MODELS BY CALLOT



The French playwright Mlle. Renouardt wears a long, striped dress with a black belt and hat. The dress is made of tulle on which are gay flowers and birds done in applique.

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a sports frock of striped yellow and white tussore, combined with plain cream-colored tussore, and closely girdled with blue-green leather. The cream-colored blouse, with its striped sailor collar, drops a bit over the girdle, and the sleeves are very short, extending only to the middle of the upper arm. The belt is placed rather ostentatiously at the point which, on account of the waist's eccentric waistlines, has come to be known as normal. The frock is sketched at the upper left on this page.

In the last act, Mlle. Renouardt wears a very light grey tulle lined with scarlet. The last, straight, cape-like coat is fitted with slits for the arms instead of sleeves, and all the seams are a *four*, showing a hint of red. This frock is adorned with a tasseled eravat of grey wool.

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Callot's Seurs also frocked Mlle. Cecile Sorrel, in the fantastic production "Le Chandelier" at the Comédie Française. In this period play Mlle. Sorrel resembles more than ever some old portrait of the times of Louis Quinze, and her frocks, especially one of emerald green taffeta with touches of rose here and there, are lovely. Not wholly of the period, however, is the neckline worn in the first act. It is a thin robe of pale rose chiffon over a slender slip of even paler satin. Almost Greek in line is the scanty chiffon robe, but it has a modern enough when Sorrel ties a narrow, deep rose chiffon about her throat with Nattier blue ribbons. This wear, which is a rod, is a species of cape, apparently made of a single width of chiffon which is gathered about the neck. An upstanding ruff of tulle is fastened to the ears, but this ruff crosses the back and sides of the neck only. It is almost a crime, in describing any stage frock of Mlle. Sorrel's, to omit to mention her shoes, for she is always shod in most charming fashion. For Mlle. Berthe Bady, in the new, "La



It is black silk jersey, with a cravat of violet silk; it is very becoming to the slender, and very chemise



Rubberized mastic cloth is comfortable for a "manteau de sport"; the Parisian demands striped trimmings also



White velvet and violet liberty satin have a sort of proud modesty. Wide cuffs accent the clinging sleeve

Frontière," M. Worth has made a trio of remarkable gowns, long-skirted and graceful of line. One of silver tissue, silver-tasselled and girdled with silver ribbon, has very wide straight sleeves of white chiffon over close-fitting sleeves of chiffon and silver lace. In the second act Mme. Bady wears a graceful gown of white satin, simply belted, and half veiled with a scarf of brown mousseline embroidered with silver-white silk; and in the last act she appears in a wonderful mourning gown, picturesque and sombre, with a sweeping scarf of black mousseline. A veritable Duse frock, this, and it is worn with all the Bady charm. "La Frontière" promises to be a great success.

WHAT IS GOING ON IN THE BOIS

In the Bois we see cloaks of satin, of black, grey, or *tête de nègre*—trimmed with otter, opossum, skunk, bear, or silver rabbit. These cloaks are usually belted rather narrowly, the greatest fullness being arranged across the hips, while the back and front remain rather flat. Cloaks of grey or emerald green velours de laine are very smart, trimmed with very deep bands

The war has brought grey and violet to Paris; here the grey appears in crêpe de Chine, widely box-pleated



of otter. One cloak is made entirely of otter with the wide effect at the hips and a very long line at the shoulder. It is belted for a few inches across the middle of the back with a narrow band of grey suède. This belt passes underneath the fur on either hip to emerge again in front, where it buckles in simple fashion. Oddly enough, the collar of this coat is neither very high nor very wide, and a simple cravat of grey suède is buckled across the front, under the chin.

FOR PARIS—GREEN

Much green is worn just now in Paris; the shades vary from vivid emerald to dark hunter's green. Children are wearing little cloaks of green velours de laine, trimmed and collared with red fox. One little cloak of otter is finished at neck and wrists with bands of opossum, and there is also a mere speck of a muff.

The French custom, and a pretty one it is,—of dressing sisters alike, was exemplified recently on the Avenue du Bois, where I saw two little tots in short flaring cloaks of very light grey cheviot, bordered all about with a two-inch band of otter. Russian turbans of otter almost

A liberty satin skirt is green-rayed and covered with mousseline de soie; the satin casque is embroidered



DEUILLET

The Parisienne is evidently going to dress along these straight lines, if it takes all spring. This frock is of corbeau blue satin and silver embroidery, and satin buttons

is made of a new Rodier fabric,—a sort of satin alpaca, called "Satalga,"—in beige, delicately embroidered on the collar and belt with red silk thread.

Premet is still devoted to the chemise frock, and the latest models are very striking. One is of black liberty satin with a drooping flounce about the hips and a narrow loosely knotted girdle, and another is of grey serge on very similar lines, with a flounce at the hips embroidered in Japanese fashion with grey silk thread. Grège serge is used by Premet for another chemise frock with tasselled pointed folds and narrow knotted girdle.



DEUILLET

A blouse of silver grey, satin, touched with dark blue embroidery, has an over-head entrance—and exit



JENNY

After the winter frock of cream-colored jersey, freshly striped with the same material. The collar, cuffs, and flounce are of black and white checked cheviot, and the absurd little beret is of white felt with a black and white silk pompon in front. For sports frocks, Mme. Lanvin uses much jersey, combined with other wools. Beach cloaks of jersey in striped or plain colours are very smart. They are vague in shape and are trimmed with tassels of woollen yarn.

concealed their dark curls, and their otter muffs were of the new very small variety. Long white stockings and small black shoes completed the two striking little costumes.

As to hats, some of the newest Paris headgear is positively monumental, so tall are the crowns and so narrow the brims, if, indeed, there is a brim of any sort. But the towering crowns should be shunned alike by the very short and the very tall. Only she who is blessed with medium height should attempt to wear the tall-crowned hat.

TUSSORE TRAVELS SOUTH

For the south, the couturiers are making frocks and cloaks of tussore in stripes and picturesque splashes of colour; the striped or figured fabric is often combined with a plain colour. Callot uses stripes, and Premet places a coat of plain cerise tussore over a skirt of cream tussore splashed with an odd design in colour. The coat is laced together under the arms with tasselled cords of violet silk, and large violet silk tassels fall from pointed folds on the skirt. Another new Premet model

The Parisienne is always true to black; hence this frock of black satin and black embroidered crêpe de Chine



JENNY



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Lanvin has just launched a smart little chemise frock of cream-colored jersey, freshly striped with the same material. The collar, cuffs, and flounce are of black and white checked cheviot, and the absurd little beret is of white felt with a black and white silk pompon in front. For sports frocks, Mme. Lanvin uses much jersey, combined with other wools. Beach cloaks of jersey in striped or plain colours are very smart. They are vague in shape and are trimmed with tassels of woollen yarn.

THE SWINGING TASSEL

The tassel, by the way, is just now enjoying a tremendous vogue. Mme. Lanvin last season placed huge woollen tassels on a frock of aubergine velours de laine. Since then, one has encountered the tassel in all sorts of unexpected places. Callot frankly tassels and fringes the beach peignoir which is sketched on page 15, and places a slender tasselled cravat of grey woollen yarn about the neck of a charming little grey frock. The big tassels swing just below the shallow V-shaped opening at the throat. Tasselled

Black velvet, black tulle, and just think of that, and then they go and make a law against evening gowns

REDFERN



(Below) A slight tendency to curve in at the waistline—that's a chemise-frock with a difference; it is cerise panne velvet with a belt run through, and straps on the wrists

PREMET



(Right) The maids of honour to the Lady Mayoress of London wore dresses like this, of rose metallic tissue over rose liberty satin

(Left) The belt of this black liberty satin frock is narrow—a habit belts have fallen into; the small collar is of mousseline

MARTIAL ET
ARMAND

(Left) Marine blue jersey is this frock, of course embroidered; the motifs are of the same colour. Buttons and a sash are used in the proper, though smartly unusual, places

PREMET



CHANEL

(Right) If one has a cerise jersey frock one is happy; but one is a queen for the moment if one has also a white suede coat lined and faced with cerise jersey, to wear with it

(Left) Checks get a square deal; the house of Chanel combines them with grey woollen cloth and makes the whole into a sports costume de luxe

CHANEL

turbans have been worn for months, and one only wonders what will happen next in tasseldom.

Speaking of trimming, a very odd and very decorative trimming is being made by Henriette Dupuy, in her shop near the Madeleine. It is apparently made of confetti—small disks of bright coloured tissue are applied to black mousseline. So cleverly are these disks arranged that they form a splashy futurist sort of design of flowers and leaves. It looks something like embroidery but much more brilliant, and it is extremely effective on the thin black tissue.

At Chanel's one sees frocks of jersey—always of jersey—prettily trimmed. A Chanel evening frock of black velvet lined at certain points with red velvet is charming. A new coat from this house is of white suède, lined throughout with cerise jersey cloth. This coat is worn over a frock of cerise jersey. The costume is sketched at the right of the page. Hats at the Maison

Chanel are made of white, beige, or grey suède. A Lanvin motor turban has a rounded crown of grey Angora wool with an upstanding brim of soft green silk jersey, which is fashioned on each side into long tabs which button doubly under the chin. Another bit of Lanvin headgear is made of grey and dark blue velours de laine, in alternate strips.

Jeanne Duc is showing an odd mushroom hat of vivid red straw with unbleached cord laced about the edge of the brim, and a beaded cord about the crown. Another pretty model of red and white mousseline with a soft crushed crown is trimmed sparingly with red straw.

One little Duc model has a crown made entirely of embroidery—done in silk and chenille. It looks like bright coloured tapestry. Coarse cotton sateen and raffia will be used by Mme. Duc this season, as well as embroidery and artificial flowers of many kinds.

MODELS FROM MAISON LEWIS, FORERUNNERS OF
THE TIME WHEN WOMEN'S FANCY DELIGHTEDLY
TURNS TO THE THOUGHT OF NEW SPRING HATS



A crown closely swathed by pink crêpe de Chine, fixed by a lovely piece of multi-coloured embroidery, presides over an upturned brim of corbeau blue straw. The designer in a ruffled moment pinched it hard in front, and then discovered he had created a work of art, and given the much-envied and much-striven-after touch of chic to a new Spring model.

Though keeping in close touch with sparkling eyes, the black hat on the lower left has soaring ambitions in the way of aigrettes, which stop short only of ear drops and chandeliers. The transparent high-reaching halo is of black embroidered net, and the foundation of this airy erection is of black panne; the smart satin ornament in the centre front, surrounded by straw, has a cut jet cat's paw, so placed as to give much chic to the whole hat.

The high Russian peaked effect, so becoming to men with broad brows, bids fair to have its successful career prolonged well into the Spring. Here is a new version of it; the little brim curves softly round the face and hair and has a dense lining. The tall crown, its usual fur trimmings and golden embroidery completely banished, towers immaculately in snowy white suede; a small white bow with large embroidered ends crosses the crown.



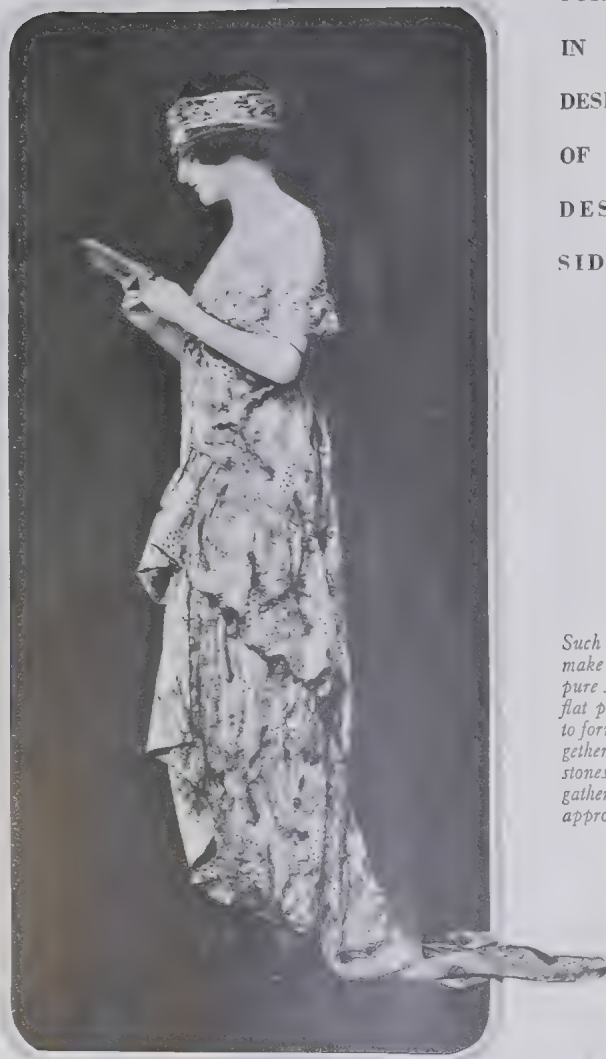
It is as frankly upturned as the head-dress of a mandarin, but saved from the banality of imitation by its new and dipping line and the front, also upturned, of any white in the blue straw brim. Imitation, indeed! It is a charming piece of originality inspired by a familiar idea.



ELSPETH PHELPS, WITH THE AID OF RICH FUR AND BROCADE, DESIGNED THESE GOWNS FOR M^{lle}. REGINE FLORY AND MISS EVA BALFOUR, AND THE EVENING CLOAK FOR MISS IVY SHILLING

FOR THREE STAGE FAVOURITES IN THREE POPULAR PLAYS, THIS DESIGNER CREATES GOWNS, ALL OF WHICH WOULD BE EQUALLY DESIRABLE ON THE OTHER SIDE OF THE FOOTLIGHTS

When the mind of an original and imaginative designer says "go," one never knows just when it will stop. Certainly not before he is satisfied that he has achieved much distinction and grace of line. Shimmering folds of green chiffon over grey comprise, for the most part, this delightful house gown, while the dainty coatlet is of green and silver brocade, edged with a silver galon. One feels that the designer has had as much fun in creating it as the owner derives from wearing it.



Such voluminous and irresponsible folds of filmy tulle make up this very charming underdress that out of pure self-protection the designer has added a wonderful flat panel of lemon-coloured charmeuse, cunningly cut to form loose folds over the hips; the whole is caught together by a wide jewelled girdle set with deep blue stones and green enamel. Lemon yellow ribbons gather the amusingly enormous sleeves to something approaching a wrist-band, then let themselves go and stream to the ground.



None but an original mind secure in the knowledge of its own ability could in these days of minute corsages and wide short skirts have so successfully created this original almost mediæval gown. Its sumptuous folds are of red purple and silver brocade, and make a glorious shimmer of light and colour as they sway with the movement of the wearer. Wide silver lace enfolds the shoulders, and is caught in front by a deep blue ornament.

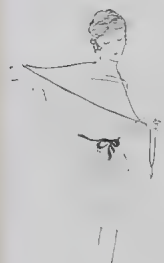


NEW YORK DANCES *for the ALLIES and DRESSES for the AUTOMOBILE*

IT would seem that everything that could be said, done, sold, or danced this season in the interest of charity had been danced, sold, done and said. Every one, from the dauntless Madame Bernhardt to the most demure of the new débutantes (for there still are demure débutantes—a few), has contributed her share toward making the larger entertainments a success. Everybody who could paint, sew, stencil, carve, or, above all, knit anything to be sold at the numberless bazaars or at the little shops maintained by society women for charity, has seen her duty and done it, and everybody who couldn't do any of these things has bought the things which other people did. As for dancing, the smart woman has danced her silver slippers to shreds in the interest of the war sufferers. She has danced as a beauty of the harem, as a daughter of Russia or Japan or some other of the allied nations; she has danced as an advertisement of Fairy Soap or of Dutch Cleanser, and above all she has danced as her own fair self at a countless number of charity dances, of *thés dansants*, and similar festivals, whereof the moving spirit was not amusement but war relief.

THE TEN ALLIES BALL

First place among the large dances which have thus far lent their aid to charity this season must be given to the Ten Allies Costume Ball, held in Madison Square Garden on the evening of November twenty-eighth. From a spectacular standpoint, this was a most impressive affair, and it may be regarded somewhat in the nature of the swan song of the famous old Garden, which a few days afterwards was sold at auction. While the majority of the dancers were in fancy dress, not a few of the occupants of the boxes came in conventional evening clothes, from theatre, opera, or dinner; this added to the interest by affording opportunity for the comparison of our modern clothes with those of past ages and distant countries. The profuse use of gold and silver tissue, metal laces, and coloured embroidery seemed an element common to many periods in dress. The colours, too, were in a measure analogous. Exquisite white costumes were much in favour both with those in costume and with the on-lookers in present-day modes.



This little chiffon blouse has a smart and small apron all its own

That peculiar shade of oriental blue which has been so much worn this winter was also much in evidence; whether by accident or by design, this was the shade chosen for the tunics of the white-turbaned musicians, who sat directly under a huge orange lantern in the middle of the floor.

While the typical Russian head-dress did not appear in the pageant representing that nation, as the simpler peasant costume was chosen by Nazimova and by the rings of laughing dancing girls that followed her about the auditorium, it appeared to a noticeable extent in the costumes of individual dancers. One could not fail to be impressed, when looking at these head-dresses, with the exactness with which the Russian turbans now adopted for day wear follow the lines of the historic Russian head-dress. They, even more than the ornaments for evening coiffures, show the Russian influence in styles.

THIS IS A PEARL YEAR

Another point of similarity was in the extensive use of pearls. In the Russian and Hindu pageants, the profuse use of pearls contributed

It Is Far More Blessed to Give Than to Receive, for the Smart Charities of the Day Bring One in Touch with All the New Fashions



That notable charity, the Advertisement Ball, was a notable study in smart coiffures. Miss Carol Harriman wore that pearl-hung affair at the left; Mrs. Newbold Morris introduced the Spanish fan of black tulle next it; and the Russian head-dress was part of the costume of Mrs. Oliver Iselin. The upside down puffs topped the head of a pretty débutante



much to the beautiful effect, and in the costumes of the women in the boxes they played an equally important, if less conspicuous part. Every woman who possesses a string of pearls seems this season to have brought it forth from her jewel box, and if she has two or three or half a dozen, she wears them one at a time or all together as the fancy seizes her. The string of pearls which winds round and round the neck is very smart, but so also is the single strand of perfectly matched jewels. Indeed, if a woman has a really beautiful throat, the latter is often more effective. Mrs. James Brown Potter wore recently at Sherry's a gown of white satin with bodice of white sequins. The décolletage was low and very simply arranged, and about her throat she wore a single strand of exquisite pearls. The effect was very beautiful.

Striking use of pearls was made in the costume worn by Miss Carol Harriman, who appeared as "Tecla Pearls" at the Advertisement Ball, which was held at the Ritz-Carlton in December, for the benefit of the Lenox Hill Settlement. Her gown was of sheer white chiffon over white satin, and it was profusely trimmed with pearls: long strands of pearls fell from the shoulders and from the sleeves, so that they clicked against each other with a pleasing little oriental sound as she moved. Her head-dress, which is pictured at the left in the sketch at the top of this page, was so fashioned that the bars of the coronet formed the name Tecla, and under her chin dropped strand after strand of graduated pearls.

HEAD-DRESSES AND COIFFURES

Another very interesting costume at the Advertisement Ball was worn by Mrs. Oliver Iselin who came as "Varga Diamonds." Her Russian head-dress, which sparkled with diamonds surrounded by rows of pearls at the edge, had a bit of black in the front to suggest the black oynx which is so often associated with the white stones; the same idea was carried out in her gown. Mrs. Newbold Morris, who was not in fancy dress, had a coiffure which was quite as interesting as that of any of the dancers in costume and which is pictured next the left at the top of this page. It was distinctly Spanish and suggested many attractive possibilities in similar coiffures. The hair was arranged in a soft knot directly at the top of the head; thrust into the coil behind this knot was a jewelled Spanish comb, and from between the comb and the hair there rose to a considerable height an airy fan of black tulle.

An attractive coiffure contributes inestimably to the general effect of a costume. A young girl who wore the simplest of gowns a few weeks ago at one of the supper dances in the Della

Robbia Room of the Vanderbilt, had her hair arranged in the charming and original manner pictured at the right of the sketch at the top of this page. Her hair, which was of that lovely shade which is neither brown nor gold, was lightly parted at the right side and drawn down low over the forehead waving softly about the ears and about the nape of the neck. It was then tucked under, and in lieu of knot or puff of any kind there appeared on the crown of her head a cluster of little curls. Not as other curls were these, however, for whereas other curls turn down, these curls turned up, so that the little soft ends bobbed gently above her head.

For these supper dances, which have been inaugurated this season at the Vanderbilt, a new dancing floor has been laid in the Della Robbia Room. The dances are under the direction of Miss Louise Prussing, as are also the tea dances held in the afternoon in the Far East Gardens. The Gardens have been roofed over in characteristic Japanese fashion and enclosed. Lights softened by fantastic Japanese shades are half hidden by the trailing vines of the roof and little birds in Japanese cages hanging from walls and ceiling chirp during the intermissions of the orchestra.

SOCIETY'S BUSIEST HOUR

Tea time is one of the busiest times of the entire day with the woman of fashion. At this hour, when the rest of the world begins to consider a cessation of the day's activities, she enters upon what is now probably the most serious work of her day. For at these teas originate the many and various plans for relief work, the efficacy of which no one can deny. It is astonishing how much practical information on subjects relating to hospital work, comfort kits, and the like, the woman of to-day has stowed away in her head. She can tell to an inch the average size of the soldiers of warring nations, for she has made or purchased innumerable garments for them. She knows just what sort of things the governments allow one to send to the hospitals and to the front. She knows the complicated régime which must be gone through for the shipping of tobacco of any kind, and she can even tell why so much difficulty attends the shipping of tobacco into France.

To these teas, the New York woman wears simple but exceedingly good-looking street clothes, and many times she takes her knitting with her. Everybody knits nowadays. There is no age nor, so to speak, youth limit for the knitter. The débutante knits, the dowager knits, and even the little girls at the smart schools have acquired the accomplishment, at the imminent risk of becoming cross-eyed for life, for the needles of the amateur have a most disconcerting habit of shooting off at angles, and the novice feels it incumbent upon her to keep them both under her eyes. Having learned to knit, the schoolgirl does not—

(Continued on page 66)

For some weeks we have been hearing rumours of the return of the peg-top silhouette; recently we met it in visible form at the Ritz



Smart teas this season prove the cape a very fashionable garment

THE TEN ALLIES COSTUME BALL



Mr. Maurice Roche, who was also an exponent of France and wore a very quaint costume of the 1830 period. Mr. Roche is one of the younger set who will undoubtedly aid and enthusiasm

(Left) France necessarily played a very sympathetic part in this pageant of sister nations, and what could have been more interesting than to have the group representing that country led by Madame Yvette Guilbert? Another picturesque figure was the person of Mr. Maurice Roche, who was also an exponent of France and wore a very quaint costume of the 1830 period. Mr. Roche is one of the younger set who will undoubtedly aid and enthusiasm

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(Right) All the flamboyance and grandeur attributed to the east was incorporated in the gorgeous person of Mr. John Moffat. The coat of his costume was a glory of brocaded brown, yellow, and red satin, and brocaded satin, too, were his resplendent trousers. A black "sari" embroidered with dots of gold was twisted around his waist, and through its folds was thrust a mighty scimitar. Mr. Moffat as chairman of the costume committee, presided over the ball and is responsible for its splendid success

STREET HATS are the SMARTEST MOTOR HATS

(Below) To motor wisely and also well, and to appear thoroughly poised withal, is attempted and undoubtedly achieved by this hat



(Below) By dint of sheer cleverness and a few pins a veil can be made to do this. Goggles may be worn with this and the other veils



THERE are many women who are extremely smart and irreproachable in street costume, yet who feel that the moment they enter an open motor, it is their sacred duty to don a motor hat and swathe themselves in endless motor veils. To complete the rite, they usually choose an unbecoming hat,—for motor hats usually stop just short of being bonnets,—and cover it with a sad-hued veil.

CONCERNING VEILS AND THEIR USE

However, there is really no earthly reason why one should commit these crimes in the name of motoring. The problem of becoming headgear for the motor is very easily solved if one goes about it in the right way. In the first place, a motor hat is not necessarily a motor bonnet,—the latter went out of date when motoring was still young and unversed in niceties. A smart hat, either of the turban or the sailor pattern, is every bit as practical and as becoming as for the veil, that is, for the sake of distance. If one is in a city, one of the new open-mesh veils is sufficient and very smart. If it is a long drive over country, then a long veil of chiffon is not only a protection, but a means of keeping the face where it should be: how- ever, long drives many women

(Upper middle) The open-mesh veils, Guinness and Ersham, are ample protection from the sun. The red hat illustrated in America is a top of this page is of tangible form, raw edged with choco- Gibson, mounted in ribbon. Where the supported by a brim meet, there is maidens in class, very incarnation As "America," the smartness and clothed in iridescent too are em- wore a gold headgear hat which a design like that its ease as a of Lib hat



...and a band of straw which ... the front ... one of the new ... with a large ... The form of this veil lies ... it is bordered with ... Some veils ... with tinsel ... a passing ...

In the ... of the face is one ... higher at the ... With this a net ... and by ... is both a protection ...

For spring wear the shape in the upper left is excellent. It is a combination of ... and a band of finely woven straw of the same colour. Placed very high at the front to give that military touch which so many of the spring hats show, is a cascade of purple feathers. This particularly comfortable hat is worn with a black open-meshed lace veil, dotted with chenille.

GOGGLES AND THE VEIL

Another eminently comfortable and altogether smart hat for motoring is the small close-fitting straw toque on the upper right. This hat is of black straw with a slightly turned-up brim and is trimmed with a green ribbon. With it is worn a beige chiffon veil tucked under the chin and tied in a neat knot at the top of the hat. In the back the ends of the veil are drawn together and held in place by invisible hairpins or pins. Goggles may be worn with any of these veils very comfortably without detracting from the general attractiveness of the arrangement.

(Left) Of course, no one ... ever saw Schickelgrader, but we know that even that lady could not have arranged a veil more ...



Photographs by Sarony

(Above) A fur coat may be worth a fortune but it is not becoming nor expressive unless it is worn in a proper manner. Here it is as piquant a wrap as could be desired, for even Hudson Bay and ermine are on a fur coat when bobbed off just below the armpits and set in ripples, too. Kolin by makes the melon soft. Neither would the ermine be complete without the black lace and white of colored satin.

(Upper right) An afternoon wrap is not necessarily of the ponderous sort that keeps one from the public eye, but may be a more amusing affair, rather like an oversize scarf and all a-bow with tail. Very smart too is the high-crowned black satin hat lined with red coloured fur, and made interesting by a velvet halo of ermine and a cluster of metal ornament or two.

(Lower right) The evening wrap of fur should be a sumptuous all-enveloping garment. This one, in which the dusky brown of Hudson Bay sable and the white of ermine meet, is the quintessence of fur evening wraps. The ermine hangs in straight folds from a fitted yoke to which it is gathered and the wrap is glorified within by white chiffon brocaded with gold and veiled with white chiffon.

NOWADAYS WE HAVE FURS FOR EVERY HOUR AND DIS-

CRIMINATE NICELY AS TO WHICH KIND FOR WHICH HOUR





Photographs by H. N. King

Some of the loveliest houses in England are designed by Mrs. Fletcher Robinson, daughter of the late Phil R. Morris, A.R.A. Below is the bedroom in the house of Mrs. Alexander Keiller, Hyde Park Gardens. This room is carpeted in putty colour, and the great bed is green and gold. On the white and gold dressing-table are two gold candlesticks, with shades of putty colour, and the wall lights are lanterns of quaint form.

IN A HOUSE IN HYDE PARK GARDENS

IS SEEN EXQUISITE AND RARE COLOUR

ALLIED TO ORIGINALITY OF FORM

(Above) The boudoir in the home of Mrs. Keiller is carpeted in the same tone as the bedroom and is furnished in white and gold lacquer accented in old blue. Hangings in a charming Dresden pattern of blue and cream colour are at the window, and the same silk upholstery, the latter in blue and gold, tops a divan bed with lace pillows. A quaint work is a framed piece of Victorian "shaded" wall paper of soft blue.



DISCRIMINATING TASTE & MODERATION ARE OUTSTANDING FEATURES OF AN IMPORTANT LONDON TROUSSEAU

ENOS SHOWS SOME ORIGINAL NÉGLIGÉES MADE FOR THE MATRIMONIAL EVENT OF THE YEAR

Medieval in character and in its rich simplicity of line is this long gown of soft yellow brocade. Its clinging lines are admirably suited to a tall figure, and the wide wings of yellow chiffon make the softest and most becoming coverings to bare arms. The roll collar is of chinchilla, and drawn to a point in front by an ornament of blue, green, and yellow jewels. This and the other negligées shown on this page were made for Lady Curzon's trousseau

Something of the shifting colours of the sea have been caught in the delectable blue-green hue of this little dinner frock. The silken folds are brocaded with gold, and its simple lines are caught in at the waist with a close band; the little collar, bored with the narrowness of its existence, has passed its allotted space, and falling headlong down the skirt, finishes in a shimmer of golden tassels. Brown musquash makes a cosy setting for dimpled elbows



This is not a walking suit but a soft and ingenious evening wrap of grey panne velvet and chinchilla; the under part has no sleeves, and the over garment, which is nothing but a voluminous scarf, is fur bordered and lined with deep blue silk. The scarf is so arranged that it may be drawn close to the throat, or left loosely framing the shoulders and showing the note of coloured lining inside

This dainty liscuse of white tulle is the most ethereal of little garments; it is bordered by the fine intricacies of an unbiased frill of Malines lace, and though its attitude towards the world might appear to be light, its real worth is considerable, and is only known to its happy possessor. Emerging from under its delicate folds is a pale rose satin petticoat, foaming into flounces of the softest white tulle



It is quite possible for clothes to sparkle with something other than glittering tissues, for a witty tendency in the designer is surely to be found reflected in his worth, and a happy blending of styles and fabrics is often the touch of discriminating humour which captures the ubiquitous spirit of smartness. This gown, of the lightest of white tulle, has an irrelevant train of pink panne bordered with fur. Its rich and stately folds are attached to the gown by cross bands fastening it at the back. Such a successful mingling of contradictory styles may almost be termed a sartorial epigram.

"It was a gown which had many turn-outs," she eagerly replied, when her friends asked her to lead them through the maze of all the other embroideries which went to the making of her perfect gown. Of the frock itself she would say little, except to add that it was made of black velvet—unruffled and soft demurely, which she kept well in countenance by the far wider and narrower vest of silver grey silk, and the aspect was not unlike the hue of a stormy day, coming with regard to the fact of the narrowness of that simplicity to the gown to its simplicity.



SHORT LINES IN FRONT FOR CHIC, AND
FLOWING ONES AT THE BACK FOR DIGNITY.
ENOS COMPROMISES AND ACHIEVES
GOWNS FULL OF CHARM AND TASTE

"The nights are long and dark," she moaned, and she asked for an evening gown that should stand well with the night. So they took some creased black velvet, stamped with all the crescents ever seen in the Orient, and swathed it from belt to toe in long and dark folds that ended in a long and dark train. "The season is subdued and sombre," she cried, sadly, "and my gown must look happy with a shining relief." Then they added a discreet bodice of gold lace, edged demurely with tulle, and tucked into the narrow belt a rose so red and so soft that it told the tale of the coming summer.



THREE EVENING GOWNS FROM ELISE PORET SHOW THAT

ONE CAN BE DIGNIFIED WITHOUT BEING HAUGHTY

(Above, middle) On the principle that it isn't gambling unless you lose, this tea-gown gambles on the chance that it can wear a coat in the house—and wins; to the dignity of that success is added the dignity of being a period revival; the panniers that emerge every now and then in memory of Watteau are here present, in rose taffeta, accompanied by Alloué lace ruffles

(Above, left) A formal frock for a formal occasion need not be the less expressive; the first glimpse of coral chiffon makes that clear without a word; the ensuing silent though convincing remarks on dignity are made by the embroidered coral roses, and the pearls, and the coral liberty satin which is a background to the chiffon

(Above, right) An evening gown of turquoise satin fell a victim to the embroidery habit; in consequence, the pleated gold net at the front of the skirt is embroidered; the tunic is wreathed, down to its dignified train, with roses embroidered in gold thread; and at the bodice is a cluster of gold-embroidered mauve and green flowers

SOCIETY WOMEN WHO, DIRECTLY OR INDIRECTLY ASSOCIATED WITH THE WAR, ARE VERY DEVOTED WORKERS FOR THE CAUSE

Lady Rothermere, who is the sister-in-law of Lord Northcliffe, is about to start for France for three months to visit military hospitals as a delegate from the French Wounded Emergency Fund. Lady Rothermere has three sons, the eldest of whom is a lieutenant in the Irish Guards

Two Photographs by Malcolm Arbuthnot



Baroness de Forest was before her marriage in 1904 the Hon. EtHEL Gerard, the only daughter of Baron Gerard. She has taken a keen interest in the projects afoot to help those actually engaged in the war, and took part in a matinée at the Alhambra some time ago in aid of the joint funds of the Red Cross

The Hon. Joan Dickson-Poynder, the pretty daughter of Lord and Lady Islington (to which barony there is at present no heir) has gone to nurse at Rouen. She has had a good deal of experience at her mother's hospital at S. Chetwold Gardens



Two Photographs by Miss Crompton Collier

Mrs. Edward Clifton, whose husband is in the Coldstream Guards, is the daughter of Mr. James Nicholson, of Haverhill. She was married early in November, and will leave for the season's primest war-work



Photograph by Miss Compton Collier

Two Camera portraits by E. O. Horpé

Miss Violet Loraine continues her success at the Alhambra. It is said the next revue there will be "The Bing Girls," and she will remain in the company again. Her tastes are wide and varied, and she has an affection for the Russian instrument, the Balalaika, which she is playing in her music-room, at the bottom of the garden of her delightful home near Regent Park.

Miss Clara Buttersworth is in private life the wife of Mr. Montague Phillips, the well-known composer. Her voice is charming, and she has sung at numerous concerts and at the Albert Hall. She has lately taken up light opera, and is now playing the principal part in "Young England" at Daly's. This is her second venture; the first was "The Country Girl," of which she made a great success.

With the very spirit of Oriental pageantry caught in the embroideries of her cloa Elsie Scott looks like part of a lovely Chinese painting, and who would blame her for half-turning her back on London fogs and making for willow-pattern land, where swallows never cease to "fly high." She is at present playing one of the Society ladies in "Houp-Là." She wears some very pretty clothes, and moves about the stage in a charming manner.

NOT TO BE MISTAKEN FOR EXOTIC BLOOMS THESE THREE FLOWERS, INDIGENOUS TO BRITISH SOIL, ARE TO BE SEEN ACROSS THE FOOTLIGHTS IN SOME OF THE LATEST AND MOST ATTRACTIVE PRODUCTIONS



CHINA SENDS US DAINTY
MESSAGES THROUGH
THORNTON SMITH IN THE
GUISE OF BEAUTIFUL YET
USEFUL DECORATION

RED LACQUER PROVES IT-
SELF USEFUL AS WELL AS
ORNAMENTAL. AND TAKES
THE UNUSUAL FORM OF A
DRESSING-TABLE SET



These soft and luxurious bolster cushions have had many rich colours and tissues gathered together in their stout bodies to achieve the beautiful and exotic effect they make when piled together in the corner of a divan. Silver and gold are striped with emerald green and bordered with royal blue with perhaps a fine thread of orange and cerise in the tassels is the scheme of one; white and purple, and some colour is the scheme for another, and no two of them are quite alike.



A Chinese porcelain vase of a very pure silhouette with a rather cloisonné design of flowers and leaves makes the body of this electric lamp. It is crowned with a pagoda shade of stretched silk patterned with a replica of the design on the vase. A thick silk fringe runs round the edge, and each corner boasts a tassel of its own.



The golden bowl of Milar is a beautiful and useful possession. It is made of a rare and precious material—diamonds, pearls, rubies, and other stones—that are set in a gold frame and are surrounded by a border of golden flowers, making a mark on the mind of the beholder. There is something extremely interesting and amusing in the black stare of their golden eyes.



A dressing-table set of red lacquer is an unusual, beautiful, and practical possession. This particular one comprises brushes and dishes and mirror and variously shaped tins and so on. They all look very lovely lying out on a black lacquer table, shimmering with a golden design. Easily cleaned and polished, they are particularly suited for London use. The two electric-light holders are of clear crystal, with little striped silk shades finished with a border of different coloured silk fringe crunched closely together all round the edge.

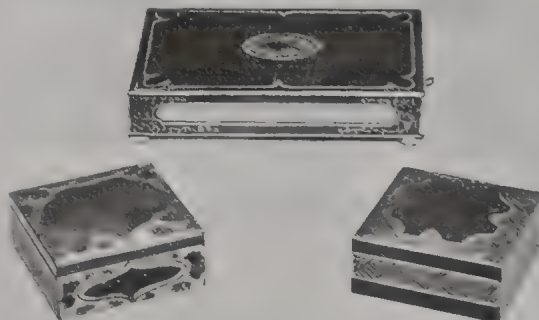


Solutions are often inevitable and seldom very pleasant, but this most attractive little letter basket is a godsend and solution combined to the problem of the unmethodical individual at his or her desk. It makes a good home for letters and papers as well as being a delightful object on which to rest the eye.



Dark green Chinese lacquer in perfect condition is a most beautiful and useful possession. This rare and beautiful lacquer is made from the sap of the tree and is the gold design on the lacquer is a rich and delicate green. The lacquer is made from the sap of the tree and is the gold design on the lacquer is a rich and delicate green.

Large and slimly proportioned, this green match-box will endure through a multitude of refillings. Its surface has a fine little pattern of chased gold, and like the box above, its small golden feet spread outwards. The small incidental boxes may be used for



cigars, cigarettes, pens, pencils, and so on. They are so small and so useful that they are a most useful and beautiful addition to any desk or table. They are made from the sap of the tree and are the gold design on the lacquer is a rich and delicate green.



Photograph by Miss Compton Collier



Two Camera portraits by E. O. Hoppé

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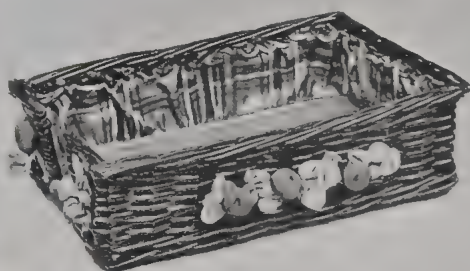
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The golden flower of Madia is to be seen in a many places—decoration, pagoda, and otherwise—that one is not surprised to find formal bunches of golden flowers, creating a mark on the winter days of their room. There is something extremely interesting and amusing in the three stars of their golden hue.



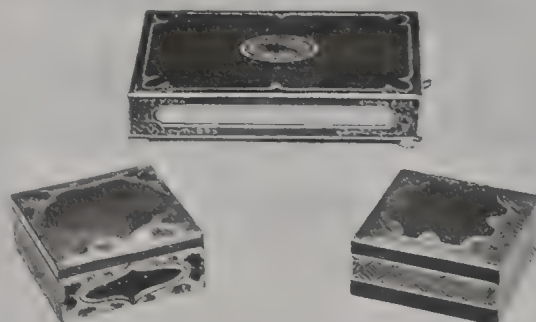
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Dark green Chinese lacquer in perfect condition is not to be met with every day. This rare and beautiful box has hardly been from whatever angle you use it, and the gold design on it, lightly used but thoroughly and delicately shown. The four little feet spreading at the corners are also of gold.



Large and slimy proportioned, this green match-box will endure through a multitude of refillings. Its surface has a fine little pattern of chased gold, and like the box above, its small golden feet spread outwards. The small incidental boxes may be used for

quills, pens, and so on, in fact, they help to that degree, and many of them are of an excellent quality and will be found to be a most useful addition to any place where they may find themselves.

PARIS OFFERS ITS LAURELS TO A NEW POET

PERIODS of war have never been favourable to art and letters. It is only calm, silence, and serene living which encourage creative work. It would seem, therefore, that writers and artists must indeed have been idle of late in France, where for two years the great occupation of all Frenchmen has been fighting and making cannon. Yet the book-shops of Paris assert, with great unanimity, that never before have they sold so many books. The reason for this unprecedented condition is that the present European war is different from all other wars. Both officers and men of the line are obliged to pass long days in half idleness, and inevitably there arises the question of an occupation for those hours when men have finished their service for the day, yet cannot leave the dug-out in which their troop is stationed. The thunder of artillery and the imminent danger of death are distractions which very soon become monotonous. Bridge soon palls upon men eager for intellectual interests. Smoking is an agreeable accompaniment to reverie, but it cannot furnish a subject of dreams. Thus it is that the "poilus" demand insistently that to those comfort kits which invariably contain tobacco, chocolate, fresh linen, and note-paper, the givers shall add books. It is these soldiers who are the leading consumers, nowadays, of the wares of the French book-shops.

GÉRALDY, THE SOLDIERS' AUTHOR

It might seem that among these men who live in the most stirring period for many ages, the demand would be for highly romantic reading. Not at all; what they demand is quite the opposite of romanticism. Their life of strenuous action has given them a scorn of sounding phrases; they demand conciseness, precision. They demand, above all, that art shall be a selection and presentation of great truths, and they prefer those writers who make brevity a virtue and give much of life in few words. Yet at the same time, by the very fact that they are French, their taste is for distinctive style, charm, and musical phrasing. Strange as it may seem, they have found an author who combines exactly these qualities, which, be it said, are rarely found together.

This newly arrived author is Paul Géraldy. Even before the war, the books of this author had attracted the attention of men of letters and dilettanti, but his name had not then become known to the great public. It is remarkable to note to-day the success which this young poet (for Géraldy is only thirty-one), so keen, so sensitive, and so exquisite, has attained in this war-ridden country, among men who lead so rough a life, among women whose hearts are so torn by sorrow. But even in the midst of the hardest labours and under the most bitter suffering, the soul never ceases to listen for the mysterious voices of tenderness and love. Thus is explained the astounding success of "Toi et Moi," a vibrating little book, which sings in flexible vivid verse and in exquisitely simple words the oldest of old romances, which is so revived by the poet's magic touch that one seems to hear it for the first time.

Many times already the pages cut from "Toi et Moi" have been slipped in letters which were sent from the front to those who guard the hearth at home. Many a time, also, the dreary nights in the hospitals, where the wounded wait the slow return of health, have been lightened by this little book of love, which has been slipped under a soldier's pillow by some fair visitor. It has travelled far, this little book, and even found its way across the seas to New York. It may be seen in the salons of many residences on Fifth Avenue and Riverside Drive, and even in conservative and dignified Washington Square. It occupies a place of honour on one's table of personal belongings, between roses intoxicated with their own perfume and an open box which shows the gold tips of the most exquisite Egyptian cigarettes, and the favoured cavalier is requested

When Géraldy Wrote "Toi et Moi," All Paris Hailed Him as a Great Poet of Modern Life; When He Published Anonymously "La Guerre, Madame," Paris Declared the Writer a Great War Author

By PIERRE PRÉSULES

This poem written especially for Vogue

L'AMOUREUX

Enfantine, tu fais bruir
d'un rire clair, aérien,
l'ombre inquiète où je respire . . .
Je n'aime pas t'entendre rire:
Tu ris trop fort, tu ris trop bien.
Dans la maison, lorsque tu sèmes
tant de santé, tant de clarté,
tu dois te suffire à toi-même.
Il faut à ma sécurité
que tu sois plaintive, dolente,
délicate, et que tu te sentes
toute petite . . . J'ai besoin
de te savoir faible et fragile.
Je t'aime aussitôt beaucoup moins
et je suis beaucoup plus tranquille . . .
Penche donc un front fatigué
sur mon épaule, plains-toi même,
souffre, geins, doute si je t'aime,
sois triste . . . pour que je sois gai.

PAUL GÉRALDY.

to read from this missal of love, while the ver-
and the tea form a double enjoyment for the
hostess, beautiful and thoughtful and
won, for the charm of this book is
influence on the reader is irresistible.



Because they are men of action, the soldiers demand directness and truth to life; because they are French, they demand charm and distinction of style. They find both in the young poet, Paul Géraldy

"Toi et Moi" is the story of a modern love, in very accurate little tableaux. In it one sees the blue smoke of cigarettes rising lazily; one sees the light falling softly through silk curtains, and one hears the voices of lovers conversing by the aid of that friend of modern lovers, the telephone. Their image appears as through the lens of a magic lantern; we enter into their most intimate life, and we read their correspondence over their own shoulders. And from every setting, through every accessory, we hear singing, sighing, exclaiming, murmuring, or moaning, the immortal invincible voice of Love.

ABAT-JOUR

Tu demandes pourquoi je reste sans rien dire . . .
C'est que voici le grand moment, l'heure des yeux et du sourire, le soir . . . et que ce soir je t'aime . . . infiniment! Serre-moi contre toi. J'ai besoin de caresses. Si tu savais tout ce qui monte en moi, ce soir, d'ambition, d'orgueil, de désir, de tendresse, et de bonté! . . . Mais non, tu ne peux pas savoir! . . .
Baisse un peu l'abat-jour, veux-tu? Nous serons mieux.
C'est dans l'ombre que les cœurs causent, et l'on voit beaucoup mieux les yeux quand en voit un peu moins les choses . . . Ce soir je t'aime trop pour te parler d'amour, Serre-moi contre ta poitrine! Je voudrais que ce soit mon tour d'être celui que l'on câline . . .
Baisse encore un peu l'abat-jour. Là. Ne parlons plus. Soyons sages. Et ne bougeons pas: c'est si bon tes mains tièdes sur mon visage! . . . Mais qu'est-ce encore? Que nous veut-on? Ah! c'est le café qu'on apporte . . . Eh! bien, posez ça là, voyons! Faites vite! . . . Et fermez la porte! . . . Qu'est-ce que je te disais donc? Nous prenons ce café . . . maintenant? Tu préfères?
C'est vrai: toi, tu l'aimes très chaud. Veux-tu que je te serve? Attends, laisse-moi faire.
Il est fort, aujourd'hui! . . . Du sucre? Un seul morceau?
C'est assez? . . . Veux-tu que je goûte? . . . Laisse! Voici votre tasse, amour . . . Mais qu'il fait sombre! On n'y voit goutte . . . Lève donc un peu l'abat-jour.

As I have said, there is no great burst of lyric music. The words are those familiar in everyday life. Why should we talk at length? What is the use of crying aloud? All that is no longer the fashion. It is no longer a thing becoming to men who now know the value of time and of life, and who have learned to save both gestures and words. The perfect intonation, the exact word, a voice quivering with tenderness often express more than the most noble phrases.

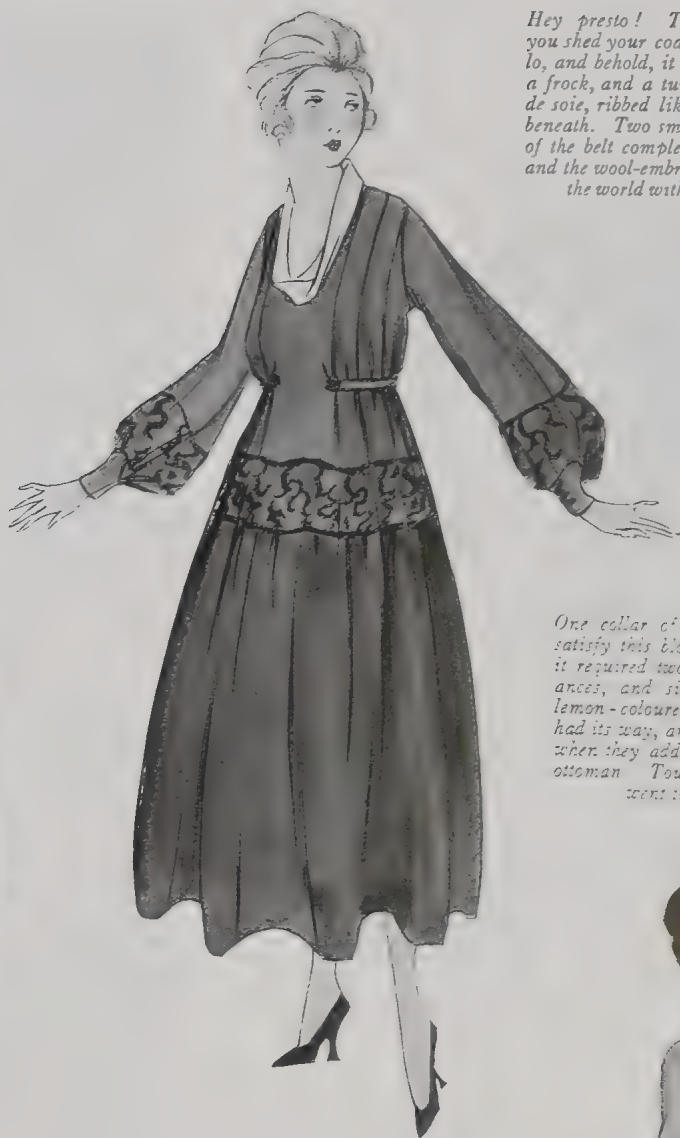
"LA GUERRE, MADAME"

At the moment when the success of "Toi et Moi" was growing great, there appeared in Paris a little book published anonymously and called "La Guerre, Madame." Even in the midst of the multitude of books about the war, of fiery tales of battle, touching anecdotes, and wonderful diaries of the march, this little book of a bare hundred pages attracted attention at once. In the salons of Paris and in the trenches in Champagne, people repeated the title over and over. They said that this book contained the best pages that had been written on the war.

"Ah, what exquisite grace," they said, "in the silhouette of that youth ennobled by action and danger, who, between two puffs of his cigarette, summons so ingeniously the great warrior soul of France."

Parisiennes have great curiosity; they wanted at once to know the author of such a book. They are clever, too, and they succeeded in learning it. It was Géraldy.

Despite the weather you are very apt to indulge in a longer walk than usual on these breezy days, and it is when you feel so inclined for exercise that you don a tailored suit; the most suitable garment to wear for the occasion. The one worn by her of the pensive mien is made of blue burella with grey collar and cuffs that savour of the Puritan

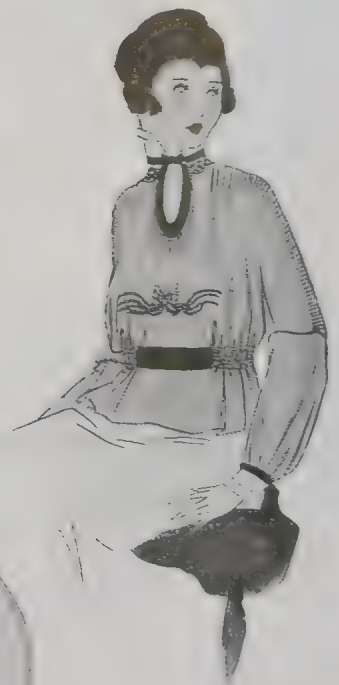


Hey presto! The miracle happens; you shed your coat of blue burella, and, lo, and behold, it is the superior part of a frock, and a tunic of blue mousseline de soie, ribbed like a serge, is disclosed beneath. Two small roses on either side of the belt complete the transformation, and the wool-embroidered border surveys the world with Russian outlook

It is not merely the height of her new tight collar that causes her to raise her head so much above her shoulders, it is chiefly because she knows full well that a multitude of buttons covers a multitude of sins; though, to be sure, this blouse, as white and as satin soft as an arum lily, is absolutely faultless



One collar of blue panne did not satisfy this blouse; it decided that it required two to keep up appearances, and since it was made of lemon-coloured Georgette crêpe, it had its way, and they thought highly when they added a second, of white ottoman. Touched with ermine, it went to meet its fate



CHONCHETTE PRODUCES THE KEY TO HER LATEST SECRETS AND OPENS HER WARDROBE DOORS

When Grandmama was young, dears, so long, long ago, it was always her boast that "she could lay her hands on the blue bag in the dark." Here is a blue bag, 'tis made of taffeta, sprinkled with leafy blue bead sprays, and some of her grandchildren must have been only too anxious to bring it to light



Sometimes a tiny figure rises a still lower for he has seen a mere sparkle through the air with a light on it, then a pond-ruff, when some clever person finds a way to land her nose to its snowy white depths and impress her in a shining diamond



The Early Victorian dame was fond of the fashion in head bags; may have realised how beautiful they were, but she certainly did know how eagerly modern replicas of her handwork would be welcomed by future generations. This bag is of gaily coloured flowers arranged on a shimmering amethyst background

A WAR BRIDE, AND THREE WELL-KNOWN WAR WORKERS, WHO EACH SHOWS US IN A DIFFERENT WAY THAT UNTIL THERE IS PEACE AGAIN SHE WILL NOT REST FROM HER EFFORTS



Miss Geraldine Mills, the very pretty daughter of Sir James Mills, K.G.M., was married on January 12th to Lieutenant E. B. L. Curzon, son of Major and Mrs. Penn Curzon. Her father, well known in New Zealand, was one of the representatives who attended the Imperial Navigation Conference in London, 1907



Three Camera portraits by E. O. Hoppe



The Hon. Phyllis Goschen, who is the daughter of Viscount Goschen, has surprised her friends by her indefatigable efforts as a war-worker. She became nurse in the early stages of the war and has been working steadily ever since and is now pausing to take a short rest

War-work has now claimed the services of beautiful Miss de Bittencourt, the daughter of Don Julio de Bittencourt who is Attaché at the Chilean Legation. At the present time she is busily engaged entertaining wounded officers at her father's house in Queen's Gate. Her sister, Lady Lisburne, took part in Lady Huntingdon's successful matinee in aid of the prisoners of war in Germany, held in the early part of the month.

Mrs. C. Gordon-Bell is the wife of Major Gordon-Bell, who may well be proud of his connexion with the Royal Flying Corps, to which he has belonged for six years. Mrs. Gordon-Bell herself is a very deft needlewoman, and many of her contributions found their way—but only for a short while—to the stalls at the Savoy Fair, recently held in aid of the St. Dunstan's Hostel and "After Welfare of the Blind"

(Photograph by Miss Compton Collier)

THE MATERIAL SIDE of SPRING

SHE was gazing transfixed with a quiet far-away look, which denotes a tremendous activity of the imagination. Passers by, intrigued, stopped to look at the tall woman who seemed to have taken root to the pavement. They stared, until catching sight of her objective, they too became transfixed. Such a glow of colour, such wealth of fantastic design was spread before their eyes, that each feminine brain whirled with the excitement of the potential re-arrangement of her entire house and wardrobe. "That purple and wine-coloured satin, printed with lemon and gold, is the ideal material to create a wonderful Eastern *négligée*—for a cream skin and narrow almond eyes. Cushions covered with a richly patterned shantung against a black background,

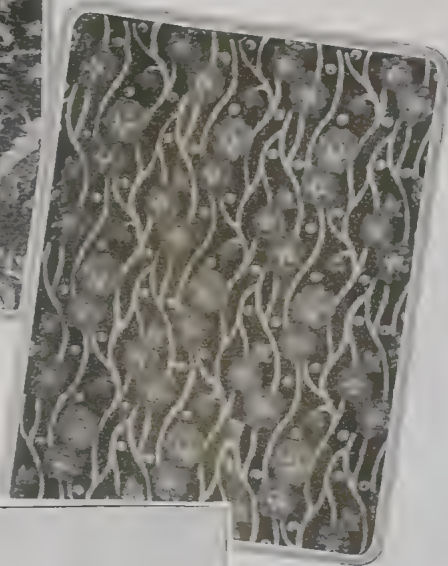
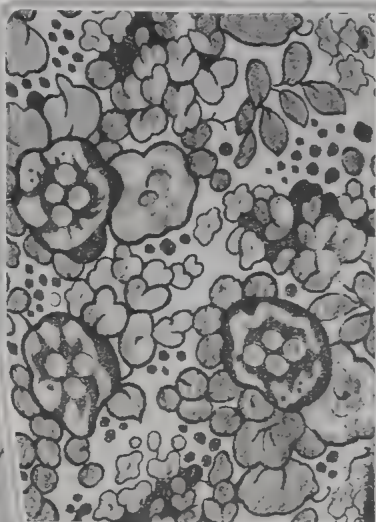
The House of Liberty is Synonymous With All That is Fresh And Fair in Fabrics

rials prove to be hand-printed, a very interesting fact, in these jostling days when nearly every picturesque utensil of handicraft or labour is superseded by machinery. There are, indeed, very few

branches of the hand-printing industry left.

The factories where these charming materials are transformed from happy ideas, to tangible realities, are at Merton.

The old fashioned buildings stand close to the site of the famous abbey, where many people well known in history were educated. The firm which has specialized in bringing to perfection the art of printing silken textures with glowing colour was founded as long ago as 1875, and since then it has steadily grown and become a leading influence in the revival of a host of now flourishing home industries, formerly existing only in a very feeble and languid condition. The original idea, full of enterprise, was to supply people with something they were not conscious of desiring, so that it was necessary to create the demand as well as the supply, and the difficulties of steady progress may be imagined; however, many observant people, such as Whistler, Burne-Jones, and William



Reading from left to right are seen a flowered silk crepe with delicate Japanese design on a white ground, a printed muslin in a pattern usually associated with French cretonne, a black shantung having brilliant reds and greens interspersed with mauve, and a shantung with a design in rather colder colours having a more reserved and dignified charm, and would be particularly suitable in any room with a Chinese tendency.

and window blinds of a silk muslin, patterned with a delicate and conventional Japanese design, would make an adorable finish to a boudoir." While the dark woman gave vent to this soliloquy, her fair neighbour promised herself a wonderful evening gown of printed chiffon, light as gossamer, covered with the most intricate pattern of faint pink wild roses, running into sprays of pale black berries, their hairs mingled in a most decorative manner. She decided that her boudoir also should be re-arranged with some of these wonderful fabrics, and her choice inclined to mauves and greens and blues, so becoming to her blonde hair and pale skin. Each woman, intelligently conscious of what was most becoming to her, could find in that wide selection just what was particularly suited to her needs. On close inspection these gloriously-hued mate-



Morris, became interested, and gave their enthusiastic support. About this time the mind of the western world began to wake up to these Oriental Art Industries, so prolific in their production of imaginative and fantastic design, the most intricacies of which were simplified and executed with meticulous care and taste. The penetrating eye of the time seeing the time was ripe, the art of British manufacturers duplicated many of these Eastern textiles, and put them on the market. The silks and brocades of China and Japan, the soft woollen fabrics of Cashmere, the filmy gauzes of India, and the light cottons, which may be seen anywhere in the tropics, were made the starting point for some interesting experiments. The introduction of some precious dyes, the ingredients of which were hitherto supposed to be a deadly secret of the Orient, (Continued on p. 68)

TO MAKE A WOMAN THANKFUL

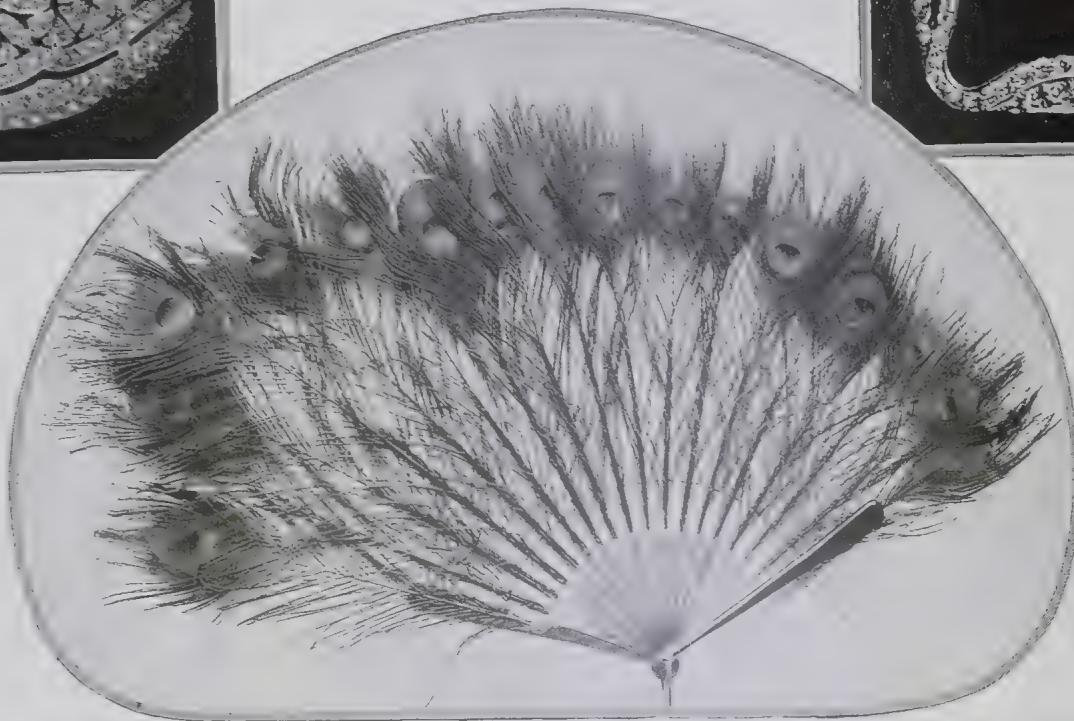
SHE'S A WOMAN AFTER ALL



(Above) Cinderella's own little slipper could not have been more glittering than the one which bears this rhinestone and silver buckle; 2 inches



(Above) A happy variation of the usual square slipper buckle may be had in this buckle of brilliants set securely in silverite; 1 3/4 inches

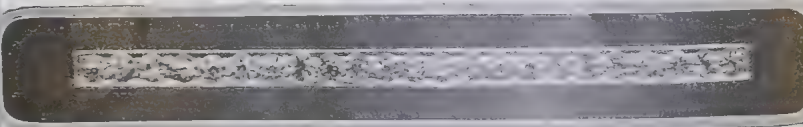


(Below) A barrette of silverite set with rhinestones vies in the excellence of its workmanship with pins of much more expensive material.

(Left) Only a woman skilled in the ways of fans and men may flirt with temerity with this fan of peacock feathers, 13 inches wide, set in an amber



A side view (reduced) of the pin at the right, showing two of its most potent attractions—the safety catch and the flange work, marks of a good pin.



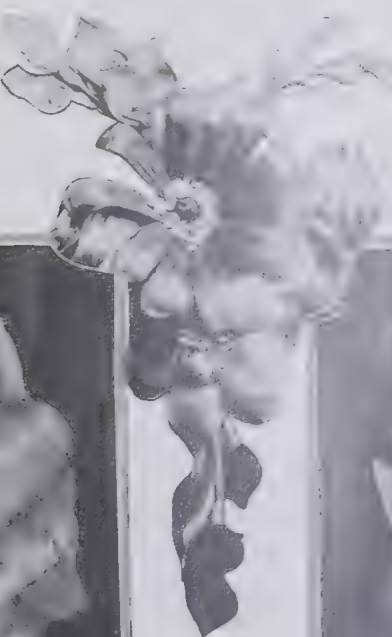
An essential to the wardrobe is a flower pin, or a ready bar pin. This pin of silverite, set with rhinestones, is favored.



The woman with the straying locks should not be without this tuck comb, 2 1/2 inches wide and 1 1/2 inches deep, topped with rhinestones set in silverite.



A fan of uncurled ostrich feathers and sandalwood, shading from a light to a deep tone, is an enviable possession, as are also a chiffon velvet bag headed in old-fashioned colours and a silhouette comb of demi-amber or blonde shell.



For the woman who prefers a bouquet that does not wilt at the inopportune moment, these flowers bloom in dull tones of blues, wistaria, and rose, with shaded blue and green leaves and buds.



She may flirt in the most subtle manner with this fan of quills and sandalwood. A three-pronged hairpin with rhinestones set in silverite, or a two-pronged pin of amber or demi-blond shell, would add to her charms.

A GLIMPSE INTO THE
HOME LIVES OF THOSE WE
LOVE UPON THE STAGE

Miss Jean Stirling Mackinlay certainly knew how to win juvenile hearts when she presented the children with "Little Tuck" and "Snow White with Red Rose" at the Margaret Morris Theatre, Chelsea. Miss Mackinlay is a great Nature lover, and when she is in her country home at Tenterden, an enthusiastic "worker on the land." She designs her own clothes, and makes them of old-world brocades and bright-hued silks to suit the mood of the old songs and ballads she sings so well

By now very many indeed have followed the injunctions expressed by Miss Julia James in her famous "Come Hither" song, and have been to view her dainty acting as Lady Sapphir Blissett in "Theodore and Co." at the Gaiety Theatre. But comparatively few can have been privileged to see her as a charming picture in a Florentine gown, with the perfect setting of the old Italian garden, belonging to Baroness d'Erlanger's house at Shooter's Hill, as a background for her grace



WHEN THE CURTAIN IS LOW-
ERED ON THE THEATRE WE
PEEP BEHIND THE SCENES

Photographs by Miss Compton Collier

Home life in St. John's Wood seems to find Mrs. Oscar Ashe, well known as Miss Lily Brayton, more peacefully disposed than the public encounters her in the Oriental musical comedy "Chu Chin Chow," which is enjoying such a success run at His Majesty's Theatre. In the play it is a case of "war to the knife" all the time, especially on such occasions as when Miss Brayton as Zahrat al Kulub, the fascinating slave girl, completely upsets the wicked plans of Chu Chin Chow (Mr. Oscar Ashe), coerces the Shayk, and discovers that it is written in the stars that he shall die by her hand.



FILMY TISSUES, FINE STITCHING, AND DELICATE LACES FORM A TRIPLE ALLIANCE TO SECURE THE DAINTIEST OF LINGERIE FOR LADY CURZON'S TROUSSEAU. BLUE RIBBON IS ADDED AS A HAPPY AFTERTHOUGHT

A PARIS HOUSE GIVES EX-AMPLES OF ITS DEFT AND DELICATE HANDICRAFT, ALSO OF ITS TALENT FOR COMBINING VARIOUS LACES WITH FLESH-COLOURED CRÊPE DE CHINE INTO NEW AND CHARMING DESIGNS

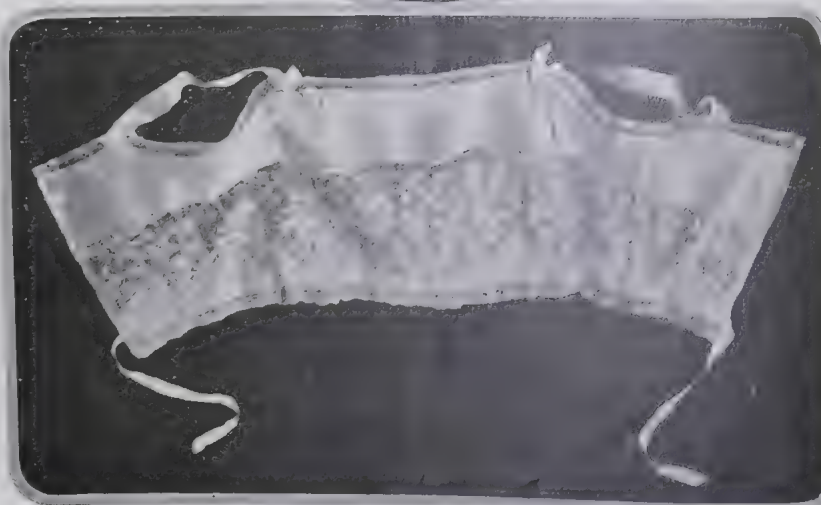


Years ago someone rashly said, "There's nothing new under the sun." This garment flatly contradicts him. Pink crêpe de Chine held out very long in the matter of its making, and the ribbon joined hands with hands of Brussels lace. But the laurels went to the designer who added the lace in a way it had never been done before.



Once upon a time an old Flanders shawl had a happy inspiration, unravelled the lengths of its voluminous depths, and turned itself into a nightgown. But when evolved it was not an ordinary nightgown; it was the sort of garment that would have delighted the heart of some stray princess in a fairy story. Exquisitely stitched, it had a neck delightful in its squareness, and sleeves the size of a cherub's wings.

Many brilliant lingères puzzled their brains over the evolution of this nightgown. One put his art in the rose-crepe de Chine, another found out the mere crêpe would hardly assist him to gauge the depths of the yoke, and a third made the all-important discovery that pastel blue ribbons over deep bands of Brussels net was all that was required to bind together the ideas of the other two.



LINGERIE FROM MAISON
IRLANDAISE

When it comes to finishing off a trousseau by the addition of handkerchiefs, one's thoughts might well command a larger area than the handkerchiefs themselves. The one shown above is made of the softest of soft linen with a border of threads drawn so finely that the same invisible hands and all-seeing eyes who made the cobwebs overnight touched them as they passed by. There is a coronet with the bride's initial in the corner.

The Flanders shawl has a twin sister, who, when she saw how successfully her counterpart had emerged from the transition, determined to follow her example. But the relentless hands of Fate and the lingère twisted her fortunes deftly into the shape of a pretty petticoat bodice, added a biased frill, which would look only in one direction, two ribbon strings, and an edge along which Valenciennes ran its narrow way.



Photograph by Ira L. Hill.

WEDDING CAP OF A BRITTANY PEASANT

POSED BY MARY NASH

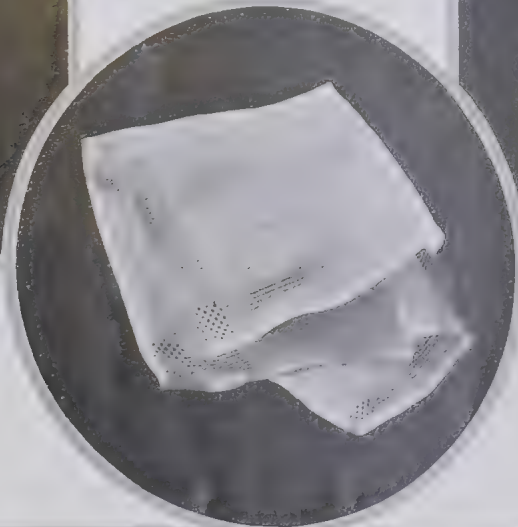
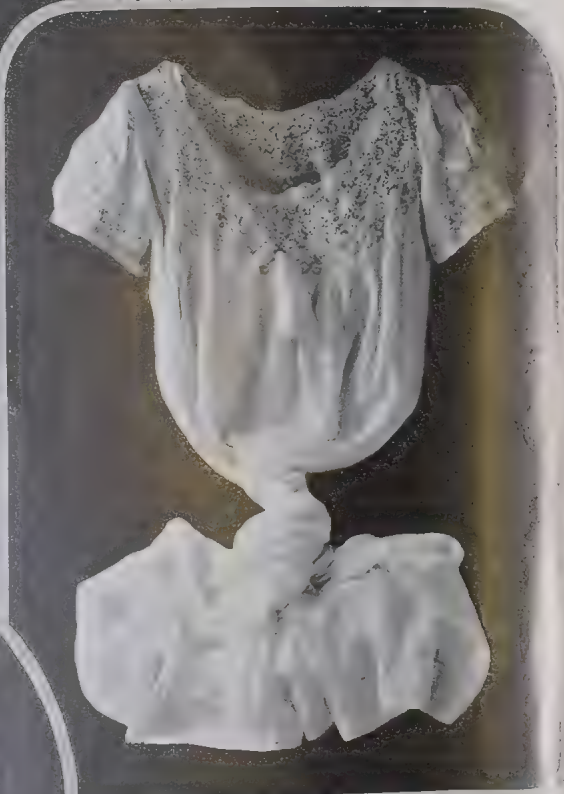
It has long been a source of regret that the modern woman of fashion has lost so much of that art of the picturesque use of laces and embroidery, which is possessed in such full measure by the Spanish señorita and the Brittany peasant. We therefore present here the charm of the Brittany cap upon the modern head. This affair of towering mistiness, which the Brittany peasant girl dons for her wedding festival, is of delicate net exquisitely embroidered, doubtless by her own hands, bordered with a fine Valenciennes and wired to the effect of an expansive halo; it is accompanied by a ruffled and embroidered net shawl to match

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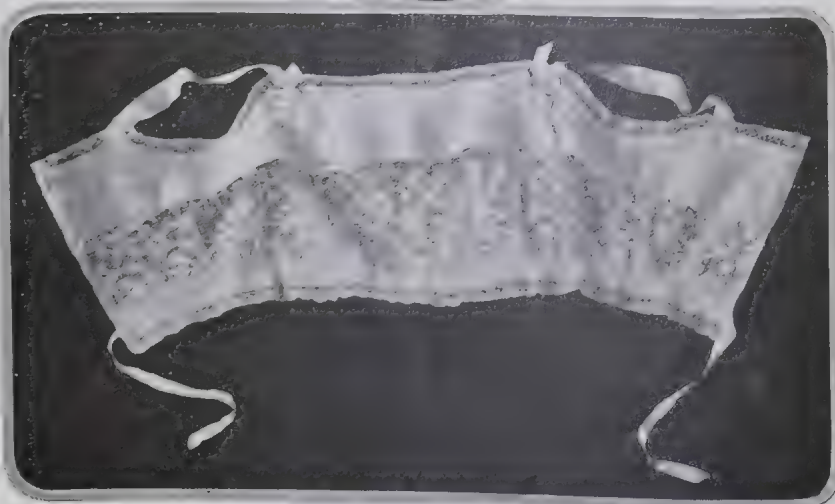
Years ago someone rashly said, "There's nothing new under the sun." This garment flatly contradicts him. Pink crêpe de Chine sets out cosy lines in the narrowest making, and the ribbon joined hand, with its Brussels net. But the laurels went to the clever person who added the lace in a way it had never been done before.



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TRAINS ARE BACK—AND SOMETIMES FRONT



(Above) This is what becomes of a gown after it has had a course of training in Paris. It begins simply enough with a bodice of silver grey satin and develops flounces of filet lace, embroidered in dizzy whirls. But all this is merely keeping up the dramatic suspense. The climax of the whole thing is its train—a courtesy title for a long loop of silver grey satin which falls down over the flounces, touches the floor, and is then looped up under the skirt

(Right) According to Chéruit's present train of thought, two trains are better than one. The proof of it is this shining affair of rose and silver lamé tissue, embroidered for half its length in gold and rose. The bodice doesn't make even an attempt at sleeves, though so many bodices are doing their utmost to develop sleeves, this season. As for the trains,—well, we have purposely left them till the last; those trains are of black tulle

FOR the last few seasons, trains have not even entered our thoughts; they have become practically extinct. Perhaps it was because we danced so strenuously and so often that our skirts reached the modicum of length and our trains vanished from off the face of the earth. This season, however, when the designers were trying to think of something different to do, the idea of trains suddenly occurred to them. That is why so many of the most recent developments in evening gowns are appearing with trains somewhere about them. There is an intangible something about an evening gown with a train that sets it on a different plane from that of a short evening frock. It is not alone an air of dignity, but one of formality,—as if the event to which the gown is to be worn is of far more importance than an affair to which one would wear a short frock.

The train of to-day is not as the old-fashioned train; the latter was a logical

development of some portion of the gown, while the former is a distinct and separate bit of elaboration. The modern woman wears her train as she wears a scarf or a sash, and it is really scarcely more a part of the gown than are they. In the modern train, the suggestion of dignity which was the chief characteristic of its prototype of several seasons ago is modified—oh, so greatly modified. Sometimes it seems actually to emphasize the frivolity of the gown, rather than to dignify it. There is the train of the Chéruit gown at the upper left of this page, for instance. One calls it a train simply as a matter of courtesy, and because one does not know how else to refer to it. It would need to grow just a bit longer to develop into a train such as that sketched at the upper right on the next page. This is obviously a train, though it is placed as never trains were placed before.

The double train is seen frequently this season, and usually it suggests trailing sash ends. In a new Premet model of



old-blue satin, there are two trains in which chiffon and satin are oddly combined. From beneath the drapery at the very middle of the back, there emerge two long ends of old-blue chiffon which at the hem of the skirt are gathered again into wide flat strips of satin, which trail on the floor on either side of the gown.

Perhaps the most startling train is one which, oddly enough, is more closely related to the trains of former years than any which has as yet appeared. The gown to which it is attached is also of old-blue satin. A very wide train of the satin is gathered at the waist and falls in stiff folds to the floor. The most noteworthy thing about this train is the wide piece of blue tulle which is gauged over the top of the satin train and which reaches to the same length. At its end, which rests upon the floor, are two ruffles of tulle. The effect is most astonishing.

The most graceful trains which have

been worn this season are those which come to a point or which are caught together at the end in some bit of ornamentation. Of this variety is the train of a very beautiful model which is made on mediæval lines. It is of black satin embroidered here and there in intricate motifs of steel and pearl beads. The train is long and narrow, sweeping out at the back into a graceful flowing line. It is pleated at the end into a band of steel and pearl embroidery.

Very often the lining of the train may introduce an effective note of colour, or else repeat the tone which appears in the trimming of the gown itself. For instance, a gown of black tulle and silver lace may have a long black satin or velvet train lined with silver gauze, or a gown of peacock blue velvet embroidered in soft rich peacock colourings may have its train lined with a shade of yellow which matches a tone of the embroidery.



Trains are certainly coming to the fore, this season; that is the latest news from the front. Behold the pale rose satin train on this gown of pale rose satin and black Chantilly lace. Of course, it might seem to the innocent spectator that the lady had put on her gown back to front, in a moment of absent-mindedness; but we know that it goes on in the mind of a Paris designer that it happens by design, not accident.

For the past few seasons trains have meant nothing in our lives; but now when we order our gowns, if we leave them alone, they're apt to come home trailing their trains behind them. This highly trained gown is of greenish yellow satin, which stops in time to show stretches of gold-embroidered bronze tulle. The corsage is embroidered with pearls and silver paillettes, and streams of yellow beads drip from it. The unusual sleeves make one care for sleeves again.

(Left) One of the latest trains out of Paris is that on this stately gown. The skirt of the gown itself is of silver lace sparkling with silver paillettes, and the bodice is of peacock blue satin, embroidered with silver, with thin silver lace for the de Medici collar and the sleeves, which have a new way all their own of joining the collar. The train must be an express—it runs from the shoulders to the floor without a stop. It is of peacock blue velvet, embroidered with brilliants and silver paillettes, and it is attached by silver cards.

RE-CREATING A LOST ART

Alfred Lenz Is Rivalling the Bronze
Castings of Ancient China and Peru

THESE little figurines are shown here in the exact size of the original statuettes. They are all designed and cast by Alfred Lenz, a New York artist who long ago rebelled against the inartistic methods of the average metal founder. He came to the conclusion that it was absurd for a sculptor to hand over his work to them and allow them to do what they liked with it, simply because they said that they could do no better. He realized, as many other sculptors had done, that, as far as casting was concerned, a great deal of the skill of the Chinese, of the old Peruvian Mexicans—or of the ancients—to go no further—had apparently been lost to the world, for there are bits of Chinese, Peruvian, or Mexican casting in the Museums of the world that would be the despair of any metal foundry to-day. So he decided that the only way for modern sculptors to recover something of the knowledge and craft of the past was for the artists themselves to attempt what the mechanics had failed to do. After many years of experiments and study, Mr. Lenz has at last hit on a new casting process, the great virtue of which lies in the quality of the moulding mixture, which is so fine that it enfolds and surrounds the model with extreme closeness. As a result every line, no matter how delicate or slight, is shown when the waxen figure is melted and the work is complete.



The Crystal



The Bangle



Cleopatra



Two Views of "The Dance of Spring"

IN THE SECLUSION OF THEIR HOMES THEY LOSE
NOT A WHIT OF THEIR FOOTLIGHT ATTRACTION
AND SURROUNDED BY THEIR PERSONAL BELONGINGS
THEY GAIN AN INTIMATE CHARM



Miss Ruby Miller, after continued success for a year in "A Little Bit of Fluff," has now turned her attention to revue. Here she is seen in her charming flat near Bond Street, surrounded by her delightful furniture, her many books, for which she has a great affection, and pictures of her numerous friends



Miss Christine Silver, who has been much appreciated by her London audiences, is about to make her debut on the films. It appears she has a very fine part, giving wide scope to her dramatic powers. Her delightful performance in "Fanny's First Play," "On Trial," "The Rat," "The Yellow Jacket," and many other plays will be remembered with pleasure by theatre-goers. She really prefers acting light and dainty parts such as Photo Throbel in "Quality Street," to the more wearing rôles of intense drama. She has much musical ability.



"Peter Pan" has flown back to London again, much to the joy of hundreds of children. Miss Unity Moore makes a very sprightly Peter, and she gets a charming quality of boyishness into her own, especially in the scene in the Mermaid's Lagoon, where she shouts impertinent answers from the water to Captain Hook marooned on a rock. Through her courage and attack she comes through many thrilling adventures to happy endings in her little house in the tree-tops, where all the fairies may be heard having their baths, and making much noise in the process.

THE GREAT AMERICAN ATMOSPHERE

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When the idea of writing on this subject was first suggested, words that I thought could be said came to my mind, and I was keen and enthusiastic to say them. After reflection I realized that if I expected to write about atmosphere in the sense in which it is usually understood, the sense that most Americans have learned to know it in Europe, I should fail hopelessly. Vaguely I feel that atmosphere in the sense in which I have known it in my years on the continent is a thing so distant, belonging to another world, and so far away that I could not even adequately define its evanescent charm. Brought face to face with the subject, I have come to realize this feeling about it, which has doubtless long been formulated in my subconscious mind. Many situations and disappointments that have been rather puzzling became clear as soon as I concluded that the word "atmosphere" in the European sense could never be applied to the other side of the Atlantic.

For one born and bred in Europe, this realization brought its own sadness, it is true; for atmosphere, a term as fleetingly undefinable as it is abstract, seemed suddenly to take a definite form and become the one and only thing which was of real importance in any person or place. For atmosphere is the outcome of harmony, and to be in harmony with one's thoughts and through this with one's surroundings is a rare and delightful thing. In Europe, sticks, stones, and human beings are apparently expressions of a long-continued and harmonious development. This brick was the pillow of a king, this face the inspiration of a great poet, this window the frame of a romance, and so on. America, while she possesses without doubt the life and throb, does not possess the harmony of thought and action which makes that mellow pulsing thing we know in Europe as atmosphere, and which results from long-inherited tradition and historic surroundings.

THE SINE QUA NON

This same harmony of thought and action, the true expression of oneself, with no concessions to a point of view of others (even though one's own may change with years), creates an individuality, and from such a personality emanates—atmosphere. Such a person could not be anything but perfectly natural and natural in its most delightful sense. To be consistently and absolutely natural is probably the greatest eccentricity any one can indulge in, and it is dared by but very few. Intercourse with genuine, sincere, and warm-hearted individuals is the only intercourse from which one really derives lasting benefit. Has America no atmosphere of this sort to offer?

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However, to return to that absence of atmosphere of which most people complain. Is it not possible that those who are so quick to find fault, make the mistake of looking for something they can certainly find in Paris or Rome, but which they cannot possibly find in America? Yet they fail to feel what for lack of a better word I still have to call the atmosphere (though of another form) which emanates from New York in a very positive way.

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To me, New York is the most wonderful city of its kind in the world. No argument can convince me that it has not a something which though quite different, is yet equivalent to what in older countries would be called atmosphere. New York has its own individuality, its great and inspiring driving force, which is invigorating and unique and therefore of tremendous value. It is impossible that a city so thoroughly alive in its newness should not have some vibrating and vital measure to convey to an unprejudiced and receptive mind.

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There is something besides the blatant vulgarity emanating from this great hurrying city,—something great, which has so far been felt by few, and these few mostly artists, and sometimes foreign artists, into the bargain. They may detest it—and certainly a good many do, but all have received a new and lasting impression, and instinctively have felt this very individual and inspiring emanation, not to say atmosphere, arising from this great city. We who are cosmopolitans, we know

what is lacking, we know what we miss, though if in New York we had the atmosphere of Europe we would be the first to condemn it as out of tune and to feel the absence of its harmonious setting. If at times a jarring note has set my teeth on edge, I soon remember all there is to compensate for it, as all must realize who are conscious of the wonderful vibrating current that makes life in America so much more exhilarating than in countries where everything has already the mellow air of completeness.

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TAKING THOUGHT *for the* MORROW

Crêpe de Chine Comes to its Own but Finds

in Satin a Rival to Be Reckoned With;

The Silhouette Continues to Be Straight

ARE we planning a rest from our labours? If we are, it is high time we began to have thoughts—very definite thoughts on a particular subject. Among the best answers to the morning dress question are the dresses of crêpe de Chine in pastel colours, with white rabbit collars. Satin, too, is present, with a new acquisition since last year—embroidery. One might say, this year, that to see anything new is to see something embroidered; wool jersey is embroidered in silk, braid, and even tinsel. By night, we shall appear in regulation length dresses, occasionally with trains, of heavy Georgette crêpe resembling crêpe de Chine. Grey and tan and white are the most popular colours, closely seconded by dull yellow, dull blue, and dull rose; a vivid green is very popular. The model at the upper right on this page is an after-

noon dress of black charmeuse, the long lines of which are typical of the present mode. The bands of old gold embroidery on black net, and the joining of shirt to underskirt at the bottom instead of hemming it, are interesting features of the dress. The sleeves are black chiffon. The evening gown at the lower right is another example of the everywhere present long straight line; it has a new kind of short straight sleeve, made of rose net and rose velvet. The gown itself is of rose chiffon velvet, with a girdle which is long-waisted in the front, rising to the natural waist-line in the back; above it is a narrow trimming of gold embroidery. The evening gown at the lower left is of vivid green satin, open at the sides of the skirt to show the draped underskirt of écriu tulle embroidered at the bottom with silver thread and caught at the sides with pink roses; it is very narrow around the ankles.



Don't wear this black charmeuse pattern dress in all simplicity of line and undecorated material of morning in white and undershirt join at the bottom. The rest is embroidery, gold black net; and embroidery must be present just now.



(Left) A rose by any other name would smell as sweet, but were rose any other name, that our would not be as sweet. We take this gown with its long straight lines, on the authority of Jenny.

(Extreme left) One of the colours now most in evidence on the Paris fashion-palette, is green; Fanny has heard the rumour afloat in Paris air,—that of the skirt narrow at the bottom and wide at the top.

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(L. & R.) A new by and by name used in the case of women, but not in the case of men, that is, the new name for the long straight line, on the authority of Jenny

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Phrynette's farewell to Pierrot

PIERROT *the* PRODIGAL

The Latest Revival of
a Pantomime Classic

EVERY one in London, over the world, "L'Enfant Prodigue." Michel Carré's pantomime, revived, and always with success. The French are never tired of reviving it themselves, since Felicia Mallet first definitely stamped the title rôle of Pierrot upon the imagination of the French people. It is as popular in America as in Europe, and Mr. Winthrop Ames, sleepless in artistic energy, is scoring with the revival at the Booth in New York. The above picture shows Marjorie Patterson as Pierrot, and Margot Kelly a Phrynette.



Paul Clerget, the Belgian actor, who recently went to America to invest the part of Pierrot's father with the authority which this excessively difficult pantomimic rôle demands



Marjorie Patterson's Pierrot has met with only one adverse criticism—that she plays in too sombre a tone—Ada Rehan and Pilar Morin having interpreted it in a somewhat happier key

L E M O N D E Q U I S ' A M U S E

NINETEEN-SEVENTEEN in its brief career has brought change and to spare for those who like change. An Iron Hand has taken hold of our destinies, international and personal; it has down-and-outed the "wait and see" motto and substituted that of "do it now—and hustle." It looks as if some of us were going to be extremely uncomfortable. However it will be very good for us; we were getting far too slothful and dependent on the flesh-pots. The war has been an object lesson in showing how helpless and unhappy a set of able-bodied people can be when partially deprived of servitors, drink, and vehicular modes of transit. It has taught us to make the most of what we have and to be grateful for it; also it has made us as versatile as revue artists. There was once a pretty woman who had to decline an invitation to a country-house party because her maid had left and she could not do her own hair. Now she is a most efficient scullery maid at a convalescent home; in the intervals she does her marketing with a string bag, and thanks Heaven daily for a faithful "char." How are the mighty fallen off their perches! I wonder if perches will ever be the fashion again in this generation? Stockbrokers have become Tank heroes, and soldiers by profession have found their métier as writers and artists. It is known that the "country expert" who used to give us daily bulletins anent the vocalization of the cuckoo and the moulting of autumnal leaves, and lent charm to our favourite morning paper with graceful idylls concerning slugs and snowdrops, is now "our special correspondent" in one of the grimmest war zones; it is rumoured that Mr. Orpen, painter of lovely women, is detailed to portray battle pictures in France.

PUBLIC HUSBANDS AND PUBLIC NUISANCES

Of all strange professions, surely the strangest will be that of the Public Husbands in marriages by proxy! The governmental mind, with rare perception, considers that the husband-to-be might feel suspicious of another man, even his pal, promising to love and cherish his own "little bit of all right." Whereas, a blasé state official of unprepossessing appearance and proved Platonic principles would seem uncompromising as a phonograph. I wonder if public husbands will be quite super-human.

It is fortunate that Bill Sykes and his friends are mostly in the trenches in view of the darkness of the streets, compared with which the darkness of Egypt must have been like a nest of sky-rockets. What a happy hunting ground there would be for foot-pads if such-like wild-fowl were not already doing their bit on one-and-twopence a day. Crossing the roads is a nightmare to timid people, and having seen a central street-lamp leaning like the Tower of Pisa, makes one rather suspicious of the safety of the refuges. As a bus conductor, with the dogged pessimism of his depleted tribe, remarked after a heavy skid: "These 'ere dark streets kill more folk than what they would if the lights was up and the Zeppelins 'ere." It is hard to say which is the more unpleasant, the quite dark places where one stubs one's toe, or the faintly glimmering patches where impertinent prowlers hover.

THE ETERNAL FEMININE

The question of the eternal feminine seems to be occupying the minds of a great many writers just now. Whatever journal one picks up, especially if it be a monthly, one comes across thoughtful articles on "Woman-power," "Women during the War," "Women after the War," etc., etc. Hitherto women have generally been regarded as useful or merely pleasant creatures about the house, or as decorative adjuncts to an expensive meal. Never before have we been given so much consideration, and through the consideration runs an unacknowledged tinge of anxiety. Apparently the lords of creation are apprehensive lest, having understudied them so well, we shall be loath to hand over to them the laurels we have won, and take up our old rôle of admiring audience. One

The Passing of Women as Decorative Adjuncts to an Expensive Meal Synchronizes with the Lamented Death of the Eight-Course Dinner

hears that a new branch of laurels is to be ours, and that the War Office is going to send a number of women to France to release as many light-duty men as possible for skilled munition and other work at home. It will be an amusing reversal of the usual order—"the hand that rocks the cradle" a masculine one—while the angel of the hearth has her letters addressed to B. E. F. Socially it is the older woman who is having her hey-day. The *jeune fille* is rather out of the limelight; she is busy with war-work, and, thank goodness, the illustrated papers seem to be giving a rest to snapshots of "on the right, Lady A. making soup, on the left, Lady B. making eyes." Widows are the star turn. On the stage they are paramount, and the heroine of the most amusing play in town, "The Widow's Might," is, as the title implies, the epitome of Weller's sage philosophy.

DIETETIC SUBTERFUGE

I wish someone would compile a brief arithmetical treatise helping one to cope with the new restaurant regulations. It is pathetic to watch some bibulous host and a neutral waiter who does not understand English trying to work out a legitimate luncheon in "half" and "whole" courses. Some things, such as oysters and caviare, present real stumbling blocks. Though the management may choose to consider them a "whole," one's appetite indignantly dubs them as an inadequate "half." It seems rather a false economy. Whereas before, by the time the joint appeared, one had completely vitiated one's appetite with *hors d'œuvre* and mysterious compositions *à la* something or other, now one tackles two or more helpings with the gusto of a navy, and gourmandizes on cheese at one and twopence a pound. "Officers' dinners" are really not worth the five and sixpence charged, and it seems rather unfair that the soldier on leave who deserves his good fare should be kept to a nursery diet, while overfed civilians can batten on out-of-season luxuries. In any case there are so many subterfuges possible, and encouraged by the waiters, within the letter of the law, that the point of the regulation is lost. If any food reform is to be effective, it must be general and irrespective of persons. The only people who gain at present are the caterers, who overcharge for coffee and drinks, oh, most villainously.

I have heard on good authority that we are presently to be put on a servant allowance of

one apiece. All very well for dwellers in flats and bijou residences, but the inhabitants of Park Lane and Grosvenor Square will be hard put to it to keep the home fires burning. Here again, "chars" and "helps" will present something of the same difficulty as oysters and caviare.

LA VIE DE BOHÈME

Alas, that Ciro's of yesteryear is no more. With it died the last glimmer of irresponsible gaiety left to us. Will the noisette, eschewing new frocks and lip-salve, give up the uneven fight and take to good works? And will rag-time and the hula-hula take their syncopated flight back to the land of their birth? Ciro's has left us many pleasant memories. I wonder what new thing we shall think of? There is a fortune and the blessings of a multitude in store for the genius who can devise some legal form of after-dinner occupation. The only mild diversions that have been evolved so far are studio dances. Though "the rage," they are rather cheerless little functions. Studios are not always ideal temples of Terpsichore. The chief point seems to be that, in emulation of *La Vie de Bohème*, the guests dare not carp if the floor is sticky, the gramophone wheezy, and the supper constituted of ginger beer and buns. At any rate, if our lower nature is discontented we can (perhaps) satiate our soul with the embryonic beauty of next year's Academy.

'NEATH OTHER SKIES

However, we have little to complain of compared with other people. Paris is no longer a city of light. The electric supply is liable to be cut off at any time, not as a precaution against Zepps, but as an economy. People are kicked out of restaurants punctually at nine-thirty, and prices are high. Except in the larger hotels it is even somewhat difficult to obtain a fire in one's room. The French, proverbially good managers, have apparently decided that prevention is better than cure, and do not leave precautionary measures till they are almost too late to be effective, as our languid late Government had such a knack of doing. The people who cannot live without their trip abroad must be having a bad time this winter. Many of these exotics are making a second best of life at Bath, Harrogate, and the South Coast resorts, which are simply coining money. A few bolder spirits have fled to Spain. From a sporting point of view they deserve their fun, for their safe arrival and return are matters of chance. Passports are a subject of morbid importance to officials; woe betide the man or woman who, in a moment of vanity, has wrongly registered the shape of nose, or the colour of eyes. There is a story that one lady was hung up for two days on the frontier because someone failed to recognize a somewhat optimistic description of her personal appearance. Meals en route are generally non-existent, and at the merest whispered rumour of a submarine, boats do not sail. Spain, from all accounts, is the only place where pleasure as usual is in order, though largely catered for and staffed by complacent Germans. It must be rather nervous work being served by a Hun in shop or restaurant. One would be inclined to suspect him of having put poison in the soup or cast the Evil Eye on purchases. He is not a generous foe, the Hun; unlike the Turk, who knows a gallant gentleman when he sees one, and treats him as such. The little island, not so very far from Constantinople, where the brave defender of Kut is taking an enforced rest-cure for the duration of war, is said to be a most delectable spot, and replete with every modern convenience, as the house-agents say. All the same we hope that it will not be long before all our heroes, the greatest and the least, will be able to choose their own habitations. The last prophecy, almost the last words, of Madame de Thebes, queen among seers, was to the effect that victory would come in the Spring of this year. Spring is traditionally the season of hope—perhaps hope will become reality.





Camera portrait by E. O. Hoppé

MISS PAMELA FITZGERALD

All good wishes from the Emerald Isle and Great Britain alike go out to Miss Pamela Fitzgerald, whose engagement to Major Eric Greer, Irish Guards, was recently announced. The bridegroom-to-be is the son of Captain Harry Greer, of the Curragh Grange, Co. Kildare, well known as a keen sportsman both in England and in his native country. Miss Fitzgerald is the younger daughter of the Hon. Eustace Fitzgerald, son of the late Lord Fitzgerald; she is also a granddaughter of Lord Barrington

ON BEING YOUR BROTHER'S KEEPER

We May Prate of the Heathen in His Blind-
ness, Bowing Down to Wood and Stone, but
Have We Not more in Common with Him
Than Our Civilization Allows Us to Admit?

WHEN you see upon the shelves of a collection some quaintly hideous heathen idol, the hardest effort of your understanding is to conceive how human beings like yourself did ever worship so grotesque a thing. And yet that is the first essential fact concerning it of which you may be absolutely sure. Strange as it seems, that thing was once held sacred; and if you turn the matter off with some easily remembered phrase about the heathen in his blindness, it will not have been the heathen who was blind. For you and I also bow down to wood and stone, not with our ignorance, but with our holiest wisdom; and if we cannot find in that mis-shapen image anything for ourselves to reverence, it is not because the savage lacked humanity, but because we cultivated folk lack imagination.

PUT yourself in his place; or rather (since his place is not one we know much about) try to put him in yours. You care, perhaps, for money: yet not for silly bits of metal or of paper, but for what they represent—success and power and accomplishment and command over the pleasant things of life. Or you care for art: not for any pattern of paints or words or tones, but for whatever truth or beauty these may represent, the wonder of the creative works of man. Or you care for science: not the vain gathering of facts, but the vision of the material universe and the control of it. Nobody really cares for anything in itself, but for what it means to him; and this same meaning another person finds and adores in quite another object. The forms of things are diverse and very many; but that in them which we value, the souls of them, as one may say, are few and great and common to us all. Now, the savage may be like a child, but he is not like a fool. He knows his idol well enough for what it is, an image graven by men's hands; and he no more worships it as such than you or I worship a splash of paint or scrap of printed paper. But that Idea which it sufficiently represents to him is doubtless one which we

also would recognize as divine. We probably worship it ourselves, under some other name. For no one in the world can any more admire a thing not admirable than he can see a thing not visible; worship is only the poetry of admiration.

IT is the forms which are so strange. We can easily see Motherhood in a child playing with a doll. It is less easily to be seen in a lady playing with a lapdog; nevertheless, it is there. We, at our age, have ceased from adoring the pirate and the highwayman; but the small boy adores them for precisely what we glorify in our own favourite heroes. Or when some woman marries, you shall hear others wondering what He sees in Her. But that is not really what they are wondering. They know perfectly just what he sees in her; the puzzle is, how he can see it there. And that is usually the puzzle. Many cultured people imagine with difficulty how anyone can enjoy the cinema, and many less cultured find equal difficulty in imagining how anyone can enjoy Maeterlinck and Tchekov. Yet the two enjoyments are the same. The Coliseum, the bullfight, and football are one in spirit: their forms differ, and . . . one has one's preferences.

AND the application of all this? Well, we are much concerned for the good of other people nowadays. And we can be of no use to anyone upon the mistaken assumption that he cares for what is bad. People like all sorts of strange things, and some very evil things; nevertheless they care for these always and only for the sake of some good which they find therein, and which we (upon our eminence) would also approve if we could understand. It may be hard to conceive of the striker as animated by the spirit of '89; yet that is what we others must manage to conceive. It is hard to imagine what divinity the South Sea Islander has imagined in the idol of his heathen rites; but until we attain so much imagination, we need not hope to make it more divine.



The EIGHTEENTH EXHIBITION of the PASTEL SOCIETY



216. *Crépuscule d'Automne*, by Thomas F. M. Sheard, R.B.A.



209. *St. Ives*, by Miss A. G. Pike

Cooper and Humphress



117. *The Hopfields*, by Francis D. Bedford

THE medium of pastel suggests pictures that are exquisite in the bloom of colour and sensitive in touch. The sticks of "powder" lie in their box with such a dainty appearance that to any person looking on them it would seem a sin against their true character to force them to obtain in the picture an effect that is harsh and sombre. And this instinct about pastels, which every person feels in regarding them in the box, is a true one. In a good pastel drawing there is no sign of the medium being forced.

Some years ago the Pastel Society was formed to preserve the tradition of a charming art; to preserve that tradition in a century not so well in keeping with it as the eighteenth, when it was established. Pastel is an art for a polite and leisurely age. And it is essentially an art for an artist. Artists are really quite rare among painters now. Quite as many modern pictures are painted by force of will as by talent. Before the war men with a little commercial ingenuity could make a good business of art without having any vocation for it. Nor is the present exhibition of the Pastel Society free from the operations of this class of merchant. Far from it; there is much in these galleries which should not be tabulated under the dainty heading and within the tasteful covers of the Society's catalogue.

Men with no eye for colour should not be allowed to work with a paint-box with more than two colours in it; give them a box of pastels with every colour in the rainbow in it and with each touch they will get farther from what we (*connoisseurs*) understand by colour in a picture—they will always choose sunsets for representation, too! It is extraordinary the number of sunset scenes that you will see in a pastel exhibition. And if you believe what these pastels say about Nature, then it is not blasphemous to refer—as someone, much reproved for so doing, did—to a "vulgar sunset."

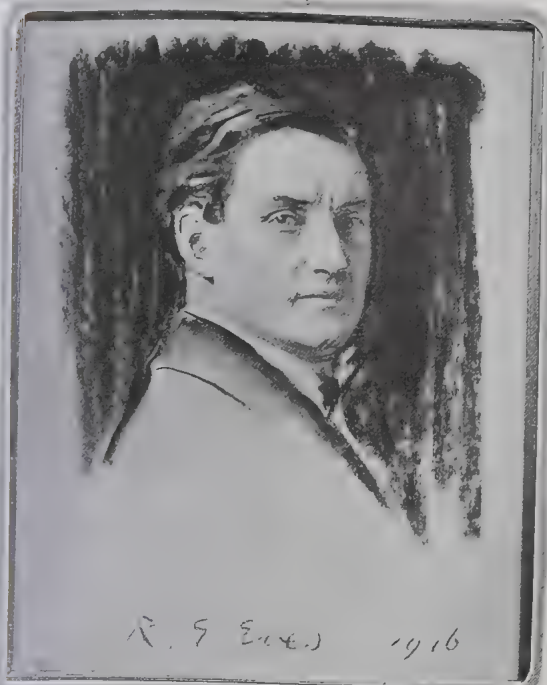
The dividing line between the work of one or two members of the Pastel Society and that of pavement artists—both employing the same medium—is very fine. Fortunately, sunset artists are so confident of their gifts as colourists that they will not dream that I refer to them. If I do not mention them by name it is because the society to which they belong has embraced such illustrious names as Brabazon, Whistler, Carrière, Orchardson, Segantini, Swan, and Watts. I could only wish that the ghosts of these masters would appear to the Committee that compromises the many exquisite works still shown by so many that should not be shown at all, even to a friend.

Mentioning here only artists whose works repay study: Mr. Tom Robertson's scenes on the Loire, and his "Morning on the Breton Coast," should not be missed by the visitor, for here we have that quality of "touch"—the touch of pastel to paper without forcing it to do more than it will do naturally—well shown. The portraits by Mr. Mel Fisher, adjoining Mr. Robertson's works on the wall of the main gallery, being in charcoal, are almost outside the range of pastel, and so we need not dwell on them. They are in the style of Sargent's drawings in charcoal, but are equal to them. On the other side of them Mr. Frank W. Carter has a series of mountain scenes, notably two scenes near Kanderstag, Switzerland, in which we see Nature in an impressive mood depicted with force without the limitations of pastel being at any point infringed. Mr. T. F. M. Sheard's twilight and moonlight street scenes and landscapes suffer, in spite of the fact that they are perfect in execution, from the unpleasant greeny-blue tone that pervades. They prove what supreme art is required to give the pearly effect of moonlight on white fronted houses with the colours so pretty, so lacking in austerity, that lie in the pastel-box.

Mr. Arthur Wardle's "Study of a Greyhound," and his studies of a Rhodesian lion, of a leopard, and of a lioness and cubs, show a rather different employment of pastel than the works we have described. In Mr. Wardle's work the insistence is on the outline. But his draughtsmanship is certain and sympathetic, and he gets much of the true quality of his medium on to the paper.

I do not understand the artist who "sees red," or blue, as the case may be. In the case in point, that of Mr. Footlet, everything is seen "blue." I should like to step up to this artist, a man of imagination, and take every blue out of his palette, and then invite him to imagine a world such as that in which I live, in which there is no blue to speak of, when I am well.

Mrs. Beatrice Willink's "Clipping at Brockstones, Kentmere," representing the clipping of sheep at Brockstones—which is only one of her several good pastels—shows the possibility of obtaining atmospheric greys in the bright chalks, and that perfect art of making the touch on paper and the view taken of the scene seem dependent on each other.



45. Henry Ainley, Esq., by R. G. Eoes, R.O.I.



142. Salonika, by Lady Bax-Ironside



311. Columbine, by Lewis Baumer



233 Study of a Greyhound, by Arthur Wardle



200. The Farmyard, by Mrs. Esther S. Sutro

Mr. Littlejohns appears to have lost all timidity—implying reverence, I think—in the presence of Nature. He treats her familiarly, and compels her to come into agreement with his scheme. One in which he emphasizes all those moods of clouds and inclinations of tree-forms that give character to landscape so theatrically that pattern prevails in the picture at the expense of Nature. And yet beauty of pattern is not carried far for its own sake. He seems to me to be that type of artist who is no longer on terms of strict friendship with Nature—who has ideas that he can do much to improve her appearance, and yet

while thinking so lightly of her as she is cannot make up his mind to abandon her altogether and become a cubist.

It would not be fair to close this notice without referring to Mr. Terrick Williams's "Worcester Cathedral (Misty Morning)", or to Mr. J. R. K. Duff's "Orchard Study," for in both of these works we find the artists *thinking* in their medium. We do not know which is uppermost in our mind before their drawings, Nature or the perfection of the translation into art. There is something miraculous in a medium so apparently artificial as pastel interpreting without violation Nature in a grey aspect. X.



If you wish to fly in the face of a cold wind with an unscathed countenance, you cannot do better than to fasten on your shoulders the nickel hooks of this little screen; there are three screws in the holder, so it may be adjusted to any angle according to the way of the wind. If you do this, you reach your destination serene and smiling; your screen is folded away in a yellow leather case, and your soft veil sits becomingly on your perfectly unperturbed motor-hat



This is a super waistcoat or undercoat of soft yellow leather. Its slim lines, specially cut to avoid bulk under the top coat, stand for unusually solid comfort to the war-worker who is obliged to be out and about and in her car at any moment of the day or night. To add to its warmth and durability there is a kind of inner flap to which the outer fastenings are buttoned. The war-time muff seriously attends to its business and envelops itself in serviceable blue leather with a comfortable flap pocket across the front



There is always an outcry for a really chic and original waterproof. This design, by virtue of several distinct points, achieves the desired standard of smartness. It is very loose and ample, and has a round stitched yoke which fastens somewhere right over on the left side. Its sleeves, too, are unusual in cut, being wide at the raglan armhole, still loose at the elbow, tapering slightly towards the wrist, which is made very neat by a little strap. It is easily worn over a suit, and still preserves its smart silhouette without any appearance of bunchiness

MOTOR CLOTHES AND
ACCESSORIES FROM
DUNHILLS LTD.

A LEATHER UNDERCOAT AND WATERPROOF COMBINE
TO FRUSTRATE THE DESIGNS OF WINTER'S INCLEMENCY
ON HAPLESS MOTORISTS. A PORTABLE SCREEN
FOR BREAKING THE FORCE OF THE WIND



RED LOCKS AND GOLD AS WELL
AS AUBURN SURROUND
THEIR HAPPY POSSESSORS
WITH CONTINUAL BRIGHTNESS

Miss Fay Compton has a real sense of "home," and has very happily communicated it to her charming flat in Sloane Street, where she has a rare collection of old china, of which she takes care with her own hands. For the last few months she, with Mr. H. B. Irving, has been making the revival of Barrie's "The Professor's Love Story" quite an event in the theatrical world.

photograph by Miss Compton Colver

Miss Madeline Seymour, whom we all know as Mrs. B. Gans, the wife of the villain in "Potash and Perlmutter," is a striking figure in the play. Her beautiful auburn hair and glittering cloak and gowns mark her for notice even if her personality had not already made it assured.

Miss Mary Glynn, who is so young, she is hardly grown up, has yet managed to leave a most successful career behind her. She is acting just now with Norman McKinnall in "A Pierrot's Christmas," a mimic-drama, which is one of the most amusing little shows in Town. Her hair, which is unusually beautiful, is of the palest, purest gold.

camera portrait by E. O. Hoppé



LONDON AND NEW YORK COMBINE AND BETWEEN THEM
PRODUCE AND PROVIDE ENTERTAINMENT FOR THE NEW YEAR



Photograph by Arbuthnot

Miss Gladys Unger, that clever American playwright, is partner with Neil Lyons of "London Pride," now being played at the Haymarket Theatre. She is very cosmopolitan, having lived a great deal abroad, particularly in Paris. She has produced several plays in London, and done a good deal of musical work in collaboration with well-known composers.



Photograph by Hugh Cecil

Miss Daisy Hancox is another of those fortunate and capable people who, starting their theatrical career in a chorus, have leapt quickly to fame and leading rôles in an astonishingly short time. Miss Hancox, who till a short time ago was at Daly's Theatre, has recently been taking the principal part in "Extra Special," at the King's Theatre.

Photograph by Lillie Charles

Miss Ida Adams, who is an American, has abandoned New York to come and make part of Mr. Cochran's cast for "Houp-Là." She has a great deal of personality, as well as a good voice, and though she has made her name through her dances, she is a most accomplished dancer, much more so than her name suggests.

Camera portrait by E. O. Hoppé

Mrs. Godfrey Tearle was before her marriage Mary Malone. Though a very clever actress herself, she has not appeared very much on the stage since her marriage; the last play she was in being "Quinney's," at the Haymarket. Her husband, who has been soldiering for the past ten months, is now at Aldershot. Owing to the vicissitudes of a soldier's whereabouts in these days she has not been able to make any definite plans, but hopes shortly to go to America to do some cinema work.

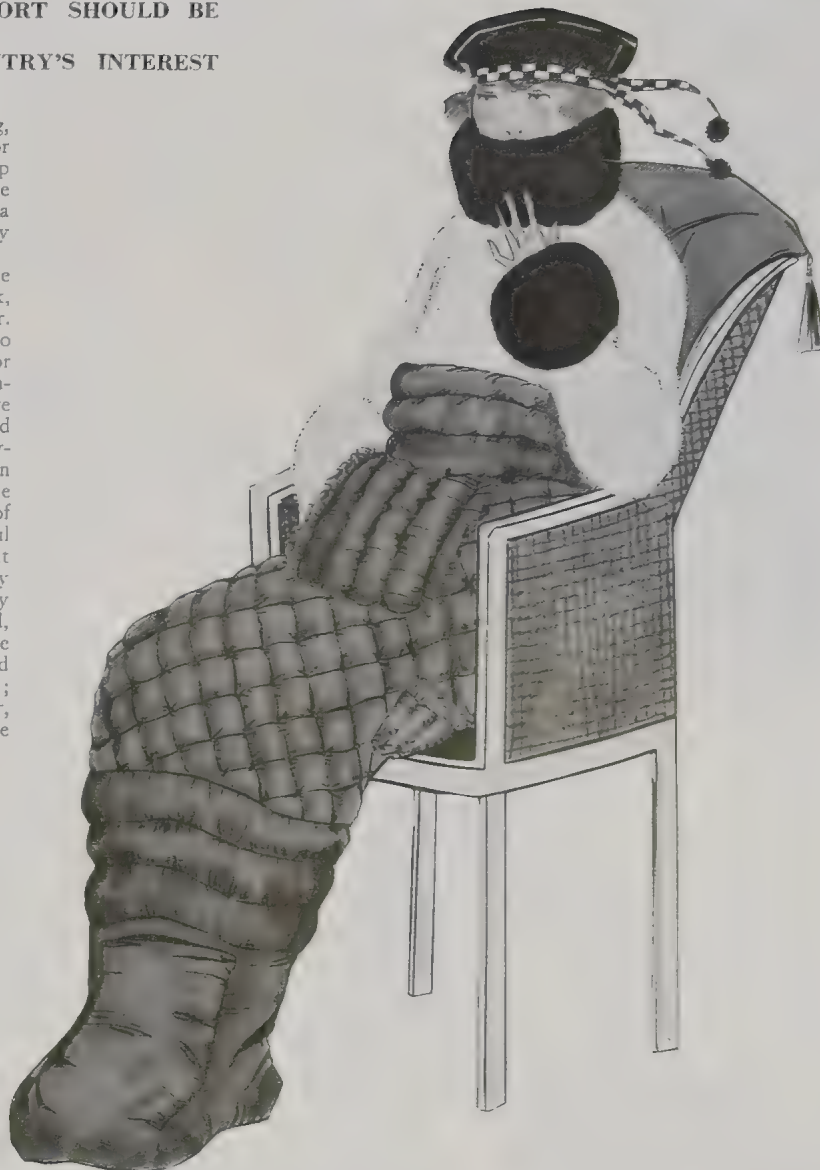


SINCE THE WAR-WORKER HELPS HER COUNTRY HER COMFORT SHOULD BE CONSIDERED WHEN SHE USES HER CAR IN THAT COUNTRY'S INTEREST

MOTORING for fun—one must reluctantly admit—is for the moment a thing of the past and the future. No longer can one set off on a journey, pleasantly vague as to destination and duration, just for the pleasure of getting there by car, so to speak; no, the pleasant art of motoring, unless identified in some way with work of national importance, is now taboo, hemmed in by an unsurpassable hedge of restrictions, to say nothing of the difficulties of petrol. In the meantime, those who are doing war-work have to be taken into account, and they consist of more than half the nation. These people (mostly women) have to get about somehow, and now that trains are so unwilling and unaccommodating they fall back into the reliable car with a sigh of relief. They are usually self-sacrificing people, these women workers, and their comfort, if this were a just world, should be more considered than the luxurious motif of yore, who raced through Europe in affluent ease with every cosy accessory that ingenious wits could devise. Anyway, there is no reason why the war-workers should be either cold or hungry on their necessary travels.

A rug, specially designed for motoring, of thick-padded rep, is indispensable for use in an open car. It has two deep pockets, and is so large that it can be cosily tucked round the traveller in a way that shelters her from every draught.

Another clever device to frustrate the plans of frost and cold is a foot-sack, made of blue leather and lined with fur. It is big enough to allow two feet to go in together, and there is still room for hot-water bottles at the bottom to comfort cold toes. Those people who give all their time to their work have to hold themselves in readiness to rush off anywhere at a moment's notice, perhaps in the middle of the night. Under these conditions one wants the minimum of the most compact luggage. A useful dressing-case, prepared with forethought even to the wash-basin, can generally cover all one's needs. Meals, like many other things in this topsy-turvy world, have lost much of their pristine importance and now are often hurriedly snatched when and where they can be found; therefore a tea-basket is a great stand-by, and should never be forgotten in the most hurried departure.

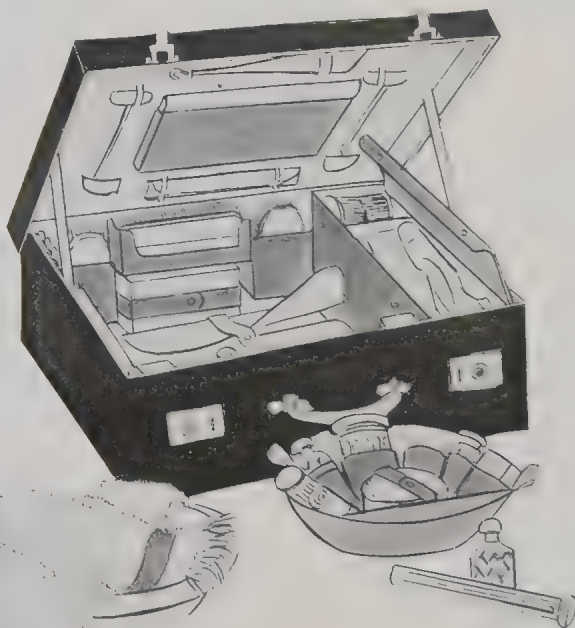


The war-worker, whose time is not her own and who may be forced to rush off on some errand at any hour of the night, should not be allowed to suffer from cold or hunger. A large rug is indispensable to her comfort, and is specially designed, made of thick-padded green rep with deep pockets, into which her chilly hands may be thrust all during the winter.



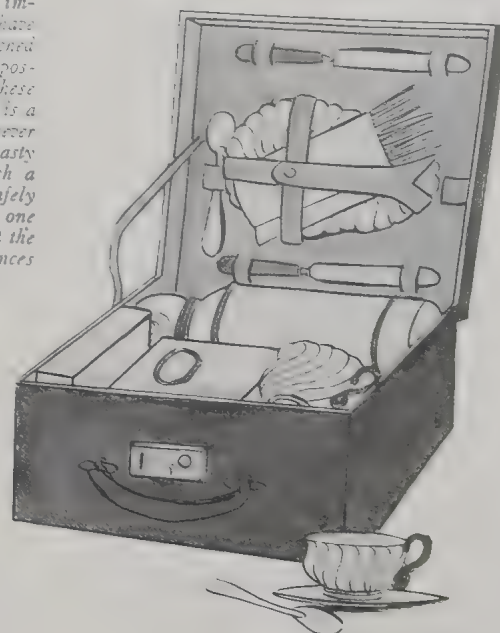
Comfort is her due at least on the journey, however her work may be when she gets there; with her feet warmly ensconced inside this fur-lined leather they should be immune from every chilly draught finds its way into the car. The bag is large enough to provide room for two hot-water bottles in its depths.

MOTOR ACCESSORIES FROM T. C. VICKERY



Sudden and urgent departures, which are everyday occurrences in the life of the war-worker, necessitate a minimum of compact luggage. A dressing-case, fitted with forethought even to the wash-basin, should cover one's immediate needs, and is practically no trouble to pack or to carry.

Often in the rush of an important journey meals have to be scamped and snatched when and where it is possible to get them; under these conditions a tea-basket is a good friend, and should never be left behind, however hasty the departure. With such a source of cheer tucked safely in the back of the car, one may snap one's fingers at the most untoward circumstances.



SMART FASHIONS FOR LIMITED INCOMES

Spring, the Season of Imagination, Is upon Us, and Its Fancy Takes New Shape in Coloured Linen Blouses, Tailored Dresses, and Shortened Motor-coats



It is not for a coiffure to reason why a blouse of sheer coloured linen slips on over the head—and after all, the designer made it so that both blouse and coiffure escape demolition



The new coats, spring fashion rumour has it, are shorter than their winter counterparts; suède cloth is suitable for this model



The coat-dress is cunningly devised to look like both. Satin for the under-slip and twill serge for the rest of it would find favour with the mode and the woman



This blouse, one to be worn with a velvet or satin suit, is of voile and the voile of the new season by the way, is as transparent as fine and as pleasing in its texture asorgette crêpe

NOW that the holidays are over, hints of new spring fashions are in evidence everywhere, and town coats and coats for country use have taken on a distinctly different look. They are shorter than the coats of winter, some are even sleeve length, and others reach to the knee. Materials which are smart for these new coats include the new suède cloth, which so much resembles duvetyn, and rough tweed mixtures in dark tones; the latter are for coats on the lines of the ulster. Besides these some of the smartest motor coats and wraps (one must call them wraps, they so resemble capes) are in heavy wool jersey, lined with soft printed silks or printed chiffons.

The coat illustrated at the left of the middle of the page shows one of the newer lengths. This is a coat that might be developed in suède cloth in the new soft jade green shades, or in tobacco brown. If in the latter, the deep shawl collar, panel front, and turn-back cuffs might be of brown and beige plaid, and the lining might be soft silk in beige with graduated dots in tobacco brown. The coat is cut flaring from the line that seems to mark off a yoke. The front sections fold over each other and the only fastening is a belt which slips through two openings at each side of the straight-hanging panel front.

THE JERSEY QUESTION IS SETTLED

The smart woman with ever so limited an income need no longer be sceptical about the smartness and the serviceability of a tailored frock of wool jersey. In the new shades of tan or grey these frocks appear to better advantage than ever. The frock shown at the bottom of the page is of wool jersey; it slips on over the head and laces or ties at the collar with a navy blue satin cord. The crush belt confines the fullness at the natural waist. The sleeves and pleats at the front are embroidered in a simple design in navy



Wool jersey has now achieved such material weight in fashion that every woman knows how assuredly smart it is for the tailored frock. This one slips on over the head

blue silk. The effect is smart. From the earliest days of spring, there is nothing more practical than a tailored dress which may be worn with furs and without a coat. The dress illustrated at the right of the middle of the page resembles a coat and dress, but it is really a coat-dress. Twill serge in one of the new shades of tan might be employed for this costume. The under slip which hangs straight and plain with a slight fullness gauged in at the waist would be effective in satin of the same shade as the serge. The standing collar, which may also be worn low, is faced in the satin. It fastens with three narrow straps of the tan serge and round smoked pearl buttons. The cuffs on the sleeves fall out in a graceful line from the forearm; they are of a very new design.

LINENS AND THE SPRING BLOUSE

The use of fine coloured linens in pastel shades for blouses will probably be as popular this season as last and the blouse at the upper left is one design to follow. It slips on over the head, like a jumper. The collar may be worn high or low. Narrow pleated ruffles of the linen, hand-hem-stitching, and tiny buttons covered with the linen, make an attractive finish. Tiny pleats are used in the front, back, and sleeves.

The blouse illustrated at the upper right is the type of blouse which may be worn with a velvet or satin suit, to restaurant luncheon or tea; it would be most attractive in fine voile, in flesh, ivory, or dove grey. The pleated front is somewhat hidden below a double jabot of lace. The shawl collar is bound with the voile and the buttonhole loops are of the corded voile. Voile, by the way, is to be one of the most popular materials for spring, for afternoon frocks and evening dresses, as well as for blouses. It is a new variety of voile which is to have this new popularity; a voile that is as sheer and fine and as pleasing in texture asorgette crêpe.

YOUR SPRING WARDROBE

WHETHER or not one goes away, the late winter usually finds the wardrobe in need of additions, if only small ones, and if they are carefully chosen it is possible to accomplish much with comparatively few purchases. New blouses, a new evening frock, and a hat or two, if well chosen, will not only be fresh and new for the late winter, but can be worn well on into the spring.

THE FROCK OF MANY USES

Another exceedingly practical purchase is a frock of the type of that sketched in the middle of this page. It is, of course, adapted for wear in a warm climate, where its uses are manifold, but it is also charming to wear as a house frock during the cold weather, and its style is new enough to warrant its spring and summer use in the street. It is mostly of dark blue crêpe Georgia, figured with clusters of little brick-red cherries. This material is combined with plain blue crêpe Georgia, which forms the underskirt and the sash, and touches of plain brick-coloured crêpe Georgia, which edges the cuffs and the sash and forms the collar. A tiny knot of cherries made of brick-coloured crêpe Georgia finishes the collar where it crosses in front. The dress may also be had in plain crêpe Georgia, with a rose design, in which case the colour scheme of grey and rose is carried out in the same way.

With the frock is sketched a hat which is decidedly smarter than most of the spring hats one sees. It fits closely and is worn fairly well down on the head. The small turned brim is of beaver straw, while the entire top of the hat is of grey Georgette crêpe, encircled by stiff grey wings. For wear in town, it is particularly good as a between-seasons hat, for it is partly of straw, and hats of some fabric combined with a touch of straw are far smarter for early spring wear than are hats all of straw.

NEUTRAL TINTED SPRING

There is a very noticeable tendency toward beige, beige grey, dove grey, and similar soft tones for the smart spring colours. Neutral tints of all descriptions promise to be widely used. The beige crêpe Georgia frock, which is sketched at the lower right on this page, would be a charming member of one's spring wardrobe. It has a pleated bodice and tunic trimmed with beaded bands of its own material. The beadwork, which is extremely well done, has a white background with gay purple, red, and yellow flowers. These beaded bands also finish the narrow crêpe Georgia sash and the ends of the white kerchief collar.

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In the Spring a Woman's Fancy
Lightly Turns to Thoughts of Dress

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WHEN EVENING FALLS

The evening frock sketched at the lower left of this page necessarily loses much of its charm when one sees it only in a black and white sketch. Soft satin ribbon, which may be had in white, pink, blue, or other pale colours, is combined with tiny white net ruffles, each edged with a silver thread. Silver lace shows under the net of the bodice, which is finished by a bit of the satin in front. A dress of this sort is charming for the woman or girl to whom soft delicate fabrics and frills are becoming, and it suggests spring in its fabric and in the absence of any heavy trimming.

In the spring, the jersey suit appears in larger numbers than ever; the jersey suit shows no great changes this season, but is distinguished for its excellence of cloth and of tailoring. Most women have found that there is all the difference in the world between inexpensive jersey suits and those of a good quality, well made. The former quickly pull out of shape and are worse than useless, while the latter wear well, clean perfectly, and

keep their well tailored appearance until they wear out. One must be careful, however, to choose a firm quality of jersey cloth. Another very useful model has an unusually well cut coat, the fullness of which is arranged in pleats below the waistline. The upper part of the collar is of white broadcloth, providing that touch of white near the face which is so becoming. The skirt is pleated with a pocket, at one side and the buttonholes are bound with white to match the collar. It may be had in blue, green, rose, or purple. The smart hat worn with it has a brim of fibre and silk woven together, and a satin striped faille crown and bow. It may be had in brown, purple, or navy blue.

A suit invaluable to the energetic woman is of the deservedly popular gabardine, that material which is particularly appropriate for the coming season. It, too, wears and cleans well, and it is extremely cool and light in weight. This model is most simple of design, with a novel collar, the design of which is suggested again in pockets and cuffs. The suit may be had in a wide variety of colours, as well as in the natural pongee shade and in oyster white. It is good in grey or brown, as well as in some other colours, but it is far smarter in the natural shade or in oyster white.



(Above) One of the most becoming things that can happen to any woman is a frock of figured and plain crêpe Georgia. It may be had in brick and blue or rose and grey. The hat is of grey Georgette crêpe, grey wings, and a touch of black straw

She who is at her best in soft fabrics and filmy frills will be perfectly at home in this frock of wide soft satin ribbon and net frills, each edged with a thread of silver. A band of fine silver lace shows through the net bodice

They say—and they are people who know—that neutral colours are to be the smart colours this spring; hence this bead-trimmed frock of crêpe Georgia, beige in colour. The hat is of green straw and silk, trimmed with fruit

SMART FASHIONS FOR LIMITED INCOMES

Spring, the Season of Imagination, Is upon Us,
and Its Fancy Takes New Shape in Coloured Linen
Blouses, Tailored Dresses, and Shortened Motor-coats



It is not for a coiffure to reason why a blouse of sheer coloured linen slips on over the head—and after all, the designer made it so that both blouse and coiffure escape demolition



The new coats, spring fashion rumour has it, are shorter than their winter counterparts; suède cloth is suitable for this model



The coat-dress is cunningly devised to look like both. Satin for the under-slip and twill serge for the rest of it would find favour with the mode and the woman



This blouse, one to be worn with a velvet or satin suit, is of voile, and the voile of the new season, by the way, is as transparent and fine and as pleasing in its texture as Georgette crêpe

NOW that the holidays are over, hints of new spring fashions are in evidence everywhere, and town coats and coats for country use have taken on a distinctly different look. They are shorter than the coats of winter, some are even sleeve length, and others reach to the knee. Materials which are smart for these new coats include the new suède cloth, which so much resembles duvetyn, and rough tweed mixtures in dark tones; the latter are for coats on the lines of the ulster. Besides these some of the smartest motor coats and wraps (one must call them wraps, they so resemble capes) are in heavy wool jersey, lined with soft printed silks or printed chiffons.

The coat illustrated at the left of the middle of the page shows one of the newer lengths. This is a coat that might be developed in suède cloth in the new soft jade green shades, or in tobacco brown. If in the latter, the deep shawl collar, panel front, and turn-back cuffs might be of brown and beige plaid, and the lining might be soft silk in beige with graduated dots in tobacco brown. The coat is cut flaring from the line that seems to mark off a yoke. The front sections fold over each other and the only fastening is a belt which slips through two openings at each side of the straight-hanging panel front.

THE JERSEY QUESTION IS SETTLED

The smart woman with ever so limited an income need no longer be sceptical about the smartness and the serviceability of a tailored frock of wool jersey. In the new shades of tan or grey these frocks appear to better advantage than ever. The frock shown at the bottom of the page is of wool jersey; it slips on over the head and laces or ties at the collar with a navy blue satin cord. The crush belt confines the fullness at the natural waist. The sleeves and pleats at the front are embroidered in a simple design in navy



Wool jersey has now achieved such material weight in fashion that every woman knows how assuredly smart it is for the tailored frock. This one slips on over the head

blue silk. The effect is smart. For the earliest days of spring, there is nothing more practical than a tailored dress which may be worn with furs and without a coat. The dress illustrated at the right of the middle of the page resembles a coat and dress, but it is really a coat-dress. Twill serge in one of the new shades of tan might be employed for this costume. The under slip which hangs straight and plain with a slight fullness gauged in at the waist would be effective in satin of the same shade as the serge. The standing collar, which may also be worn low, is faced in the satin. It fastens with three narrow straps of the tan serge and round smoked pearl buttons. The cuffs on the sleeves fall out in a graceful line from the forearm; they are of a very new design.

LINENS AND THE SPRING BLOUSE

The use of fine coloured linens in pastel shades for blouses will probably be as popular this season as last and the blouse at the upper left is one design to follow. It slips on over the head, like a jumper. The collar may be worn high or low. Narrow pleated ruffles of the linen, hand-hem-stitching, and tiny buttons covered with the linen, make an attractive finish. Tiny pleats are used in the front, back, and sleeves.

The blouse illustrated at the upper right is the type of blouse which may be worn with a velvet or satin suit, to restaurant luncheon or tea; it would be most attractive in fine voile, in flesh, ivory, or dove grey. The pleated front is somewhat hidden below a double jabot of lace. The shawl collar is bound with the voile and the buttonhole loops are of the corded voile. Voile, by the way, is to be one of the most popular materials for spring, for afternoon frocks and evening dresses, as well as for blouses. It is a new variety of voile which is to have this new popularity; a voile that is as sheer and fine and as pleasing in texture as Georgette crêpe.

YOUR SPRING WARDROBE

WHETHER or not one goes away, the late winter usually finds the wardrobe in need of additions, if only small ones, and if they are carefully chosen it is possible to accomplish much with comparatively few purchases. New blouses, a new evening frock, and a hat or two, if well chosen, will not only be fresh and new for the late winter, but can be worn well on into the spring.

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WHEN CUSHIONS COME IN THROUGH
THE DOORWAY DISCOMFORT
FLIES OUT OF THE WINDOW

LET SLEEPING DOGS LIE—BUT NOT
ON THESE LOVELY CUSHIONS SO FULL
OF COMFORT FOR THE HUMAN HEAD

THERE is one accessory to the modern home of which the use and popularity have remained untouched by war economy. In fact the harder and more strenuous the life of the inmates of the home, the more beloved and seductive and desired has become the soft and downy cushion. When you work all day in hospital, office, or canteen, in the evening a luxurious armchair or a comfortable corner in a yielding sofa is certainly your well-earned due; even the most energetic can have nothing to say against the bestowal of care and forethought on the acquisition of these downy and soothing milestones on the stern path which has become that of everyday life in these days.

THE STOP-AT-HOME WOMAN

There remain a few women, of course, who stop in their homes and take care of them and see to it that they are always charming havens of rest for the tired ones—men and women who spend their time in outside pursuits. This stop-at-home woman is still interested in the decorative value as well as the utility of everything she has around her. Let us be thankful that her type has not been entirely swept away, as it would be indeed a dingy world were every beautiful external allowed to lapse into disrepair. Most things pertaining to the æsthetic are in a fairly bad way. Picture shows no longer give you the eager thrill of anticipation of pre-war days, and though many people are bursting with ideas for interior decoration, they only arrive at the stage of discussion and never come into being. But cushions—small objects, though most important in the decorative and practical scheme of a room—can be looked at from the point of view of an unpretentious outlet for all sorts of original notions and inventions.



The terrier knows full well that true ease rests in the direction of this charming pouff, but his mistress is aware of this, too, and when he has made his bow and taken his dismissal she will take it in search of its proper niche by the fireside

CUSHIONS FROM MARSHALL AND SNELGROVE

bolster-like shapes, drooping at either end into trailing tassels or terminating in a round, fringed fringe, are some of the shapes that now may be easily procured.

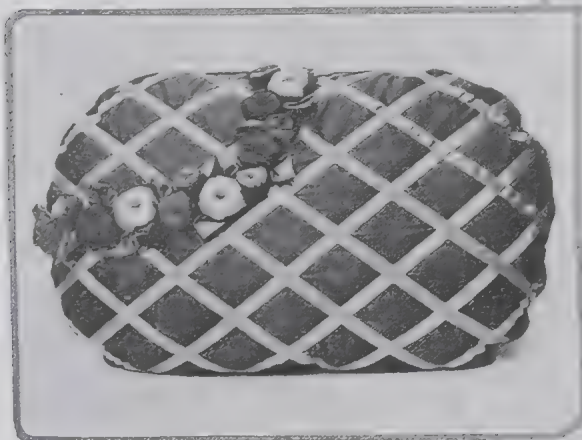
Black-and-white arrangements in satin and taffetas are still very smart, though the entirely black-and-white room, chic as a Paris hat, has necessarily a short reign from the very obviousness of its qualities; but placed in practically any room these neutral-coloured pillows are a success—infinity is the name for their varieties.

Then large, oval oblongs of bright-coloured silk, latticed with ribbon bands of a contrasting shade or of silver or gold braid are very charming; you may add a half-garland of silk fruit or flowers and leaves, which give play for any colour fancies which may come to your mind. The ribbon lattice-work is very effective, and a trellis or chequer-board is equally happy if harmonious colours be chosen.

NOVEL BOLSTER PILLOWS

A new and very charming form of cushion is a bolster pillow of shot taffeta silk, gathered at the ends with padded silk panels, each terminating in a strong silk loop with bunches of richly-hued fruit clustering closely at either side of the panels. The point of this pillow is the fact that it is a chair-back, and can be fixed by means of its loops across a chair to fit the nape of the neck, avoiding that perpetual tendency to slip, which is so worrying, or it may be slung crossways to soften life for a tired back. Made in several colours, it is specially charming in blue or green shot silk with panels of pale yellow and deep, purplish-red fruit.

A large, square pillow with no pretence to originality of shape, makes a gay patch of colour when it is covered with a mauve and pink flowered silk with small clusters



Mainly a support for some aching head this bolster-shaped cushion is made of green and blue shot silk with yellow clusters of richly-coloured fruit panel ends, and that is the long and the short of it



Every cushion tells a story of fireside delights; this one of purple silk with lattice of yellow ribbon and garland of wine-coloured fruit, is also reminiscent of the trellis-worked corner of some summer garden

A row of them along a wide sofa-back may almost of itself lend a definite note to the whole room. Their shapes may be so varied in these days that those people who have unsymmetrical minds need have no two cushions alike in their rooms.

Round, oval, square, or oblong, or long,



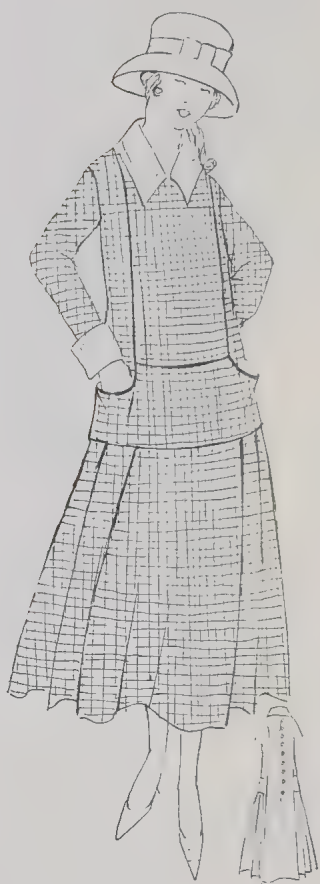
Beauty and utility and black and white stripes all run a race in the making of these cushions, and resulting in a tie near the goal of perfection

Nowadays four corners may seem uneventful in the way of a cushion, but sometimes a square strip of dainty mauve and pink flowered brocade proves full of the softest swansdown

of fruit or little bouquets at each corner; a rucked border of drawn silk adds a modern note, in fact, cushions seem to offer the most accessible field in which one may easily and successfully bring to birth personal ideas and tastes, which are always the most interesting in the decoration of a room.

VOGUE PATTERN SERVICE

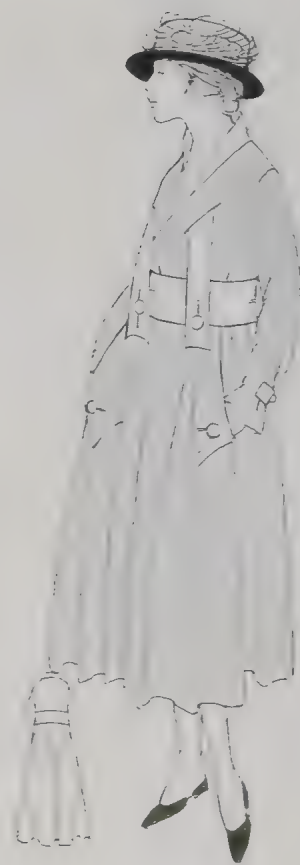
Although Our Hems May Do As They Choose
Seldom Do They Choose to Flare ; Costumes
That Know Thoroughly the Law of Simplicity



Frock No. B3656. The front of the bodice and the capacious pockets are smartly cut in one piece. Sizes 16 and 18 years



Waist No. B3658; skirt No. B3659. Blue serge embroidered in dull red, with red buttons, would be smart for this model. Sizes 16 to 18 years



Waist No. B3658; skirt No. B3659. A spring frock in blue or serge alone, and in a commonplace. Sizes 16 and 18 years



Coat No. B3651; skirt No. B3652. The new Norfolk coat has many buttons and tops a two-piece skirt. Sizes 16 and 18 years

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 2/- for each blouse, costume coat, skirt, child's smock, or lingerie pattern; 4/- for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by post, order from
ROLLS HOUSE, BREAM'S BUILDINGS,
LONDON, E.C.



Frock No. B3648. The serge coat-dress of to-day is at its best trimmed with a bit of embroidery and belted with suède

A complete description of these and the following patterns will be found on page 72

TO THE OLD ADAGE, "A LADY IS KNOWN BY HER GLOVES
AND HER BOOTS," IS NOW ADDED, "AND BY HER NÉGLIGÉE"



Brassière No. 73644;
petticoat No. 73645



Négligée No. 73285

Prices and complete de-
scriptions of these pat-
terns may be found on
page 72



Combination No. 73646



Nightgown No. 73647



Combination
No. 73439



Négligée No. 73636



Négligée No. 73149



Négligée No. 73290



FROCKS THAT COVER THE EXIGENCIES OF THE
FIRST EIGHTEEN YEARS OF FASHIONABLE LIFE



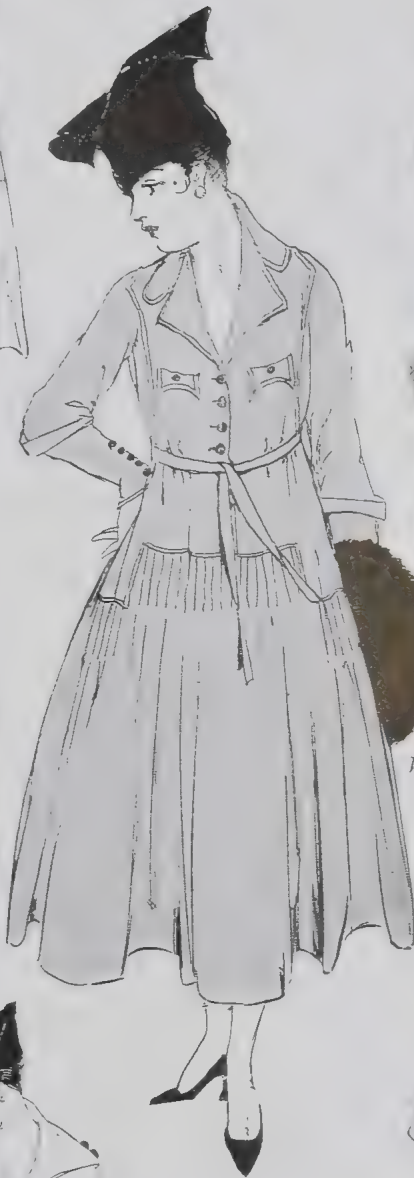
Prices and full description of the patterns
illustrated on these pages may be found on
page 72

THE FULLNESS OF FROCKS HAS NOT DISAPPEARED; IT HAS ONLY BEEN
ADAPTED TO THE STRAITENED CIRCUMSTANCES OF THE NEW SILHOUETTE

*Prices and full descriptions of the patterns illustrated
on these pages may be had on application*



Waist No. 23422;
skirt No. 23423



Waist No. 23493;
skirt No. 23494



Waist No. 23587;
skirt No. 23588



Waist No. 23286;
skirt No. 23287



Waist No. 23316; skirt No. 23317



Waist No. 23510; skirt No. 23520



Frock No. 23425



Verdi's Crème Veloutée

The Perfect Face Cream

IT is "TRUE ECONOMY" to provide oneself with the best. The best article is always cheaper in the end, and there is also the added pleasure of having something which gives you real satisfaction. Mme. Verdi's famous **CRÈME VELOUTÉE** is a strong case in point. All users of this GREAT FACE CREAM are enthusiastic in their recommendations of its exquisite qualities.

IT gives you that clean and transparent look which is so much sought after and admired among the best groomed of English women; it keeps the skin in a perfect state of health, and prevents open pores and skin relaxation.

IT is in great demand by beautiful women all over the world, and those who have been fortunate enough to use it would not be without their delicious **CRÈME VELOUTÉE** at any cost.

IT is NOT a vanishing cream nor is it a "greasy" skin food, and contains none of the substances usually found in cheaper creams.

IT is procurable only at Mme. Verdi's, who possesses the sole proprietary rights of this world-renowned preparation.

Try it and you will be delighted.

Prices from 3/6 to 15/-

Mme. S. Verdi

Face Specialist

109 New Bond Street
London W

RADIO-PILOCARPINE HAIR TONIC



PRICE 5/-
POST FREE

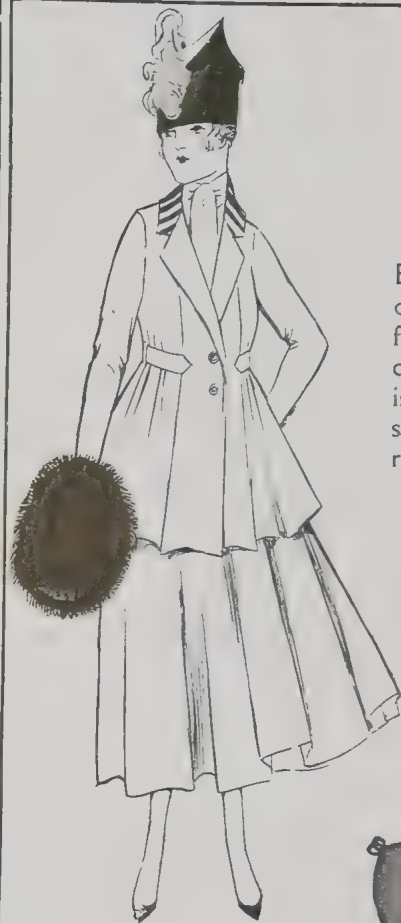
A SCIENTIFIC PREPARATION combines the valuable properties of Radium and Pilocarpine, the former bringing the roots of the hair into a thoroughly healthy condition, and the latter promoting a new crop, of the original colour.

Effectually CURES GREY HAIR without the use of any lead, sulphur or other harmful substance. 2/6 per pot.

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73B DUKE ST. GROS VENORS SQ.
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BARRI MATERNITY GOWNS



Morning Coat, of soft blue tweed with striped velvet collar and long revers of tweed. Full plain skirt
9 GUINEAS

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UNOBTAINABLE
ELSEWHERE

Especially designed to create proper balance for the figure through changing proportions, and is capable of the necessary expansion without removal of any fastening

Many Designs for
day or evening wear

WRITE FOR
ILLUSTRATED CATALOGUE



LAYETTES



Dainty Dinner Gown, with skirt of dull satin, edged at foot with narrow band of jet. The bodice has fichu and sleeves of fine black net and rose of carmine.

11½ GUINEAS



BARRI Collapsible Cot

(By H.M. Royal Letters
Patent No. 101751)

This is the Barri Collapsible Cot, which packs flat in a waterproof case for travelling. For full details of the Cot illustrated, also of "Old World" and other Cots, and dainty hand-made Layettes, kindly write for catalogue



BARRI 72 Baker Street W



GANESH Hair Treatment

ABSOLUTELY RELIABLE HOME TREATMENT FOR
FALLING HAIR.

Removes all dandruff, promotes the growth, prevents
greyness, and makes the hair bright and glossy.

A CLIENT WRITES:

DEAR MADAM,—I find your hair tonic splendid. Since using it, my hair, which looked so thin and faded, is now quite abundant, with a lovely gloss. I shall be everlastingly grateful to you for the improvement in my appearance. I am, faithfully yours,
(Original of above and other testimonials can be seen.)

A Perfect, Proved, Reliable, Safe Treatment to be used in your own home

Frangipani Hair Tonic and Barocarpine Ointment, 15/- inclusive,
comprising the complete treatment.

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Telephone: 6111.



If your hands are apt to become
chafed with the cold or wind you will
find that a few drops of "Ess Viotto"
will quickly restore their natural
beauty and softness.

Ess Viotto FOR THE HANDS

Sold by all Chemists & Stores, 1/3, 2/6, 5/- per bottle

OMAR KHAYYAM PERFUME

The finest scented and simple bottle.

3/3 5/9 12/6 23/6

Wholesale: H. BRONNIE & Co., Ltd., London W.

NEW YORK DANCES for the ALLIES and DRESSES for the AUTOMOBILE

(Continued from page 21)

alas, such is the selfishness of youth—always confine herself to knitting socks for the soldiers. One may be more likely to find her making herself a gay sweater or fashioning a warm scarf to wrap around her own pretty neck. All sorts of devices have been contrived for the convenience of the woman who knits. Among them is a version of the familiar knitter's bracelet, a little affair of gold, consisting of a bracelet from which there hangs a small chain; this chain is attached to a gold bar that is passed through the ball of wool, preventing it from rolling to the floor, as balls are prone to do.

At these afternoon teas may be noted the pretty blouses which women are wearing this season. The secret of smartness in these blouses often lies in that part of the blouse which extends below the waist, for the Russian blouse is the mode of the moment, and promises to continue to be the smart waist for the spring. At present, these blouses are usually made of some soft material, either of the same shade of the suit or in a colour to afford a decided contrast, and the only trimming is a bit of embroidery about the neck and cuffs and perhaps a tassel at the end of the sash. Embroidery in worsted is very effective on these blouses, and one sees a great deal of it.

THE NEW "APRON" BLOUSE

A particularly smart blouse seen recently is sketched at the left on page 21. It is of chiffon, plain in front and with a square collar which hangs to within two or three inches of the waist-line in the back. Attached to the front is a small "apron" of gathered lace about five inches long and seven inches wide, and from the sides of the apron there emerges a sash which ties in a bow at the back and another little bow in the front, completely covering the band of the skirt beneath.

It is also apparent at these afternoon affairs that the cape is again a fashion garment. Frequently the capes are of fur, but sometimes they are of the material of the gown which is worn beneath them, as in the case of the costume sketched at the right on page 21. The gown of Burgundy velvet was quite full as to the skirt, although it fell in straight lines; across the front only extended a tunic which fell to a little below the knee and which, though it was banded with beaver did not flare greatly. The point of the whole costume was the cape which accompanied the frock and which matched

it as to material. This cape was gathered in at the top just enough to give a barely sufficient width at the bottom. The beaver collar stood away from the neck at the back and crossed surplice-fashion in the front. When the wearer used her arms, the cape tightened at the bottom in a way which was quaint and attractive. Her Burgundy velvet hat was banded close to the face with beaver.

Chiffon is being used to a very appreciable extent instead of Georgette crepe, and it is predicted that for spring it will in a measure supplant the latter material. Crêpe de Chine is also very popular. It has been a number of seasons since this practical and becoming material has been fashionable, and it is pleasant to learn that the couturiers have turned their attention to this ostracized texture.

WHISPERS OF SPRING

In the early spring models, one sees not only new materials but now and then a distinctly new line. From these clothes may be obtained the first hint of a silhouette slimmer at the feet than at the hips—a line which is so new that it is impossible as yet to say whether it will find a permanent place in the fashions. This line is exemplified in the costume which appears at the bottom of page 21, and which recently appeared at a fashionable lunch at the Ritz. The material of the gown is very light weight navy blue serge with hair-line stripes of tan and brick red. The hat which accompanies it is also notable. It is of dull black felt, and all around the brim there are applied flat strips of black velvet which taper as they approach the crown. Where these strips of velvet come up on the crown there are rosettes of very narrow black ribbon, and in the centre of these rosettes are tiny porcelain drops in tan and brick red, to match the gown.

In the season's footwear there are not a few cloth-top shoes, and this fact is significant. Owing to the great shortage of leather occasioned by the extraordinary demands of the war, the closing of the foreign tanneries, and the difficulty attending the importation of skins from Russia, some of the good makers of shoes are using cloth in the fashioning of their models, and very good results are at times obtained. Very smart, also, are the low shoes with toes of kid in a soft beige and sides of cloth in a slightly lighter tone. These shoes are laced, as are many of the smartest low shoes of the spring.

The Iron-mould vanishing trick

A few drops squeezed from a tube of Movol, a gentle rub, a wait of a few seconds, and the Iron-mould is a mere memory.



TRADE MARK
MOVOL
Regd

Removes Iron-mould, Rust, Fruit and Ink
Stains from Clothing, Marble, etc.

It contains no poison—no salts of lemon—and will not injure the daintiest fabric nor even the most sensitive skin. A thimbleful of Movol in the rinsing water removes the yellow tinge from linen.

Obtainable from all Chemists, Ironmongers, Stores, etc., in 6d. and 1/- tubes. In case of difficulty send 1/2 for large trial tube to

EDGE'S, BOLTON, LANCs.



VIROL



"Firm, Sturdy and Strong."

Dear Sirs,
56, East Dulwich Grove, East Dulwich, S.E. 15.
November 8th, 1916.
I feel I must tell you what Virol has done for our boy. At the age of 6 months he could not take any foods that were given him, nothing suited him, and I think we tried everything. At last we were strongly advised to try Virol, which we did,

and were delighted at having found something that really agreed with him.

He is now 2 years old, and is very firm, sturdy and strong, and compares more than favourably with children we know who are 3 and 4 years old.

Yours faithfully, P. C. HARRIS

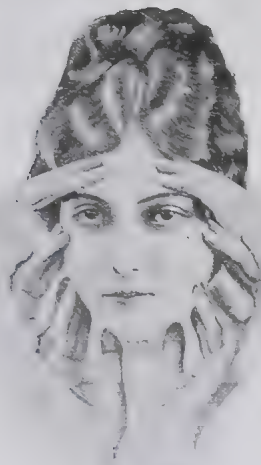
In Glass & Stone Jars, 1/-, 1/8, & 2/11.

VIROL, LTD., 148-166, Old Street, E.C.

S.H.B.

BRITISH MADE, BRITISH OWNED.

The only successful Method for removing all traces of age



By a new scientific method, known as the Hystogen Treatment, facial blemishes are corrected in a few minutes. The face after the treatment is years younger. Puffs, rings, wrinkles, and flabbiness around the eyes are removed, hollows in face and neck disappear, sagging face is lifted, and the contour of your youth restored. These remarkable results are accomplished without the use of massage, lotions, creams, pomades, steaming, or paraffin injection. The Hystogen method has superseded all old, time-worn remedies. It is the only system which absolutely removes every ugly blemish from the face, either the result of age or any other cause. One call, and you leave without a trace of the former defects on your face.

Try a simple experiment for yourself and prove the truth of the above. Stand before a mirror, wash your face, and then look at your skin as shown in this illustration: you will then see what a wonderful difference is made by the Hystogen treatment. A skin as smooth as velvet is the result. What is a compressed every-day without the least inconvenience.

Call or write for Dr. Willi's booklet, "Facial Perfection" (sent on request) for postage. Hours from 10 to 5.

Dr. C. H. WILLI,
17 Baker St. Portman Square, London W.
Established 1907.

SESSEL PEARLS



SESSEL Pearls are the finest reproductions existing. They are made by a secret and scientific process, which imparts to them the same sheen, delicacy of tone, texture, and durability of Genuine Oriental Pearls.

Beautiful Necklet of
SESSEL PEARLS.
As illustration, in
fitted case, with
18-inch Gold Clasp.
£4 4 0

Real Diamond
Clasps and Sessel
Pearl, Emerald,
Sapphire, or Ruby
centre, from
£2 2 0

Sessel Pearl Ear-
rings, Studs, Scarf
Pins, Rings with
Solid Gold Mount-
ings, from
£1 10 0

Brochure No. 23 ON REQUEST, POST FREE.

Old Gold, Silver, Diamonds, etc., taken in exchange or
purchased for cash.

SESSEL (Bourne, Ltd.)

14 & 14a New Bond Street, London W.

(directly opposite Ashprey's)

War workers—for that tired body and weary brain, take a Mustard Bath—a bath to which has been added a tablespoonful or so of mustard. The potent and soothing oils of the mustard bring a feeling of relief that is a perfect delight. Any bath—any time—any day—why not to-day?

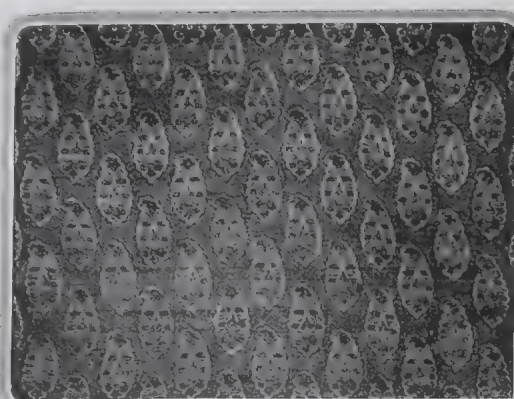
**Colman's
Mustard Bath**



"Let Mustard
prepare your bath."

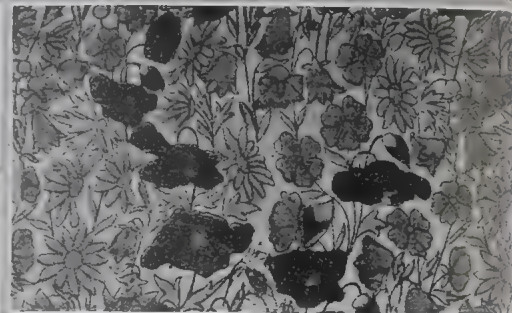
THE MATERIAL SIDE of SPRING

(Continued from page 37)

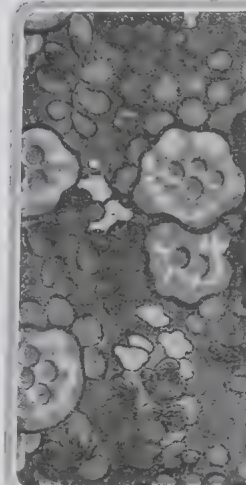


A printed shantung, blue, green, mauve, and white on a pastel blue ground, has a delightfully primitive little pattern suggesting visions of an amusing and quite individual morning room. It is admittedly undesirable to live too long in the same surroundings; this design might furnish one with the inspiration for a simple but complete metamorphosis of the morning room.

To the right is seen a rather thicker shantung, showing poppies, harebells, and other wild flowers. It would make delightful curtains for any informal type of room.



Below is seen a figured crêpe, printed in delicate pastel shades, particularly suitable for blouses or light summer frocks. These materials, being hand printed, have an individual charm not to be found in any machine-printed article.



With the material shown above, a printed crêpe de Chine, the convinced modernist should at last be satisfied. From it she will probably evolve cushions, negligees, and a thousand other delightful things.

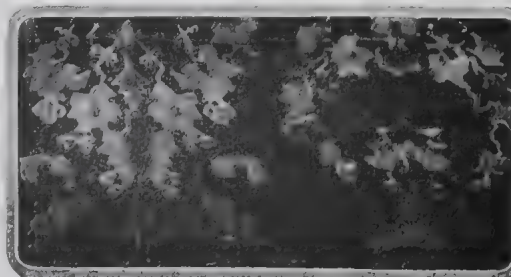


Figured crêpe proves an admirable foundation to any decorative scheme for the individual or the house.

produced some of the loveliest colours yet seen in the western material world.

The idea of all this work and energy was "to introduce eclecticism and refinement to the surroundings of the home and its inmates." People generally rather like what they have in their homes whether it be refined or no, but the sight of these softly hanging tissues radiating gay colours rouses envy in the heart of the most unenterprising person. A white silk muslin strewn with pale ethereal flowers makes lovely coverings for London windows, counteracting unattractive or dingy outside surroundings. The tall curtains on either side of the window would be charming made of flowered shantung, lined with

plain silk of a clear colour; there is one particular pattern which is attractive for a morning-room. The mere sight of it at the start of the day is enough to ensure cheery and unruffled temper for many hours. It has a rather small pattern of formal field flowers, red poppies, blue daisies with violet hearts, violet flowers with blue centres, and pinky gold hairbells, all on a corn-coloured ground. This is only one of many equally charming patterns in a great variety of fabrics produced by this house, every material being stamped with the mark of discriminating taste, some within easy reach of the most slender purse.



Red, blue, green, and yellow on a black crêpe de Chine ground should in itself prove a tonic to jaded nerves: combined with the electrifying design seen to the left they should raise decorative enthusiasm in the most dormant.



Get the Genuine, Original Sanatogen and Formamint

There is nothing like Sanatogen for the Nerves, and Formamint for Sore Throat

A SPORTING offer! Chuck us over ten tins of Sanatogen and we will stop strafing you for the rest of the day."

During a lull in a long artillery duel in Flanders, some British officers chalked this message on a blackboard, which they hoisted above the trench; and the incident was afterwards reported in the London newspapers.

Nothing could show more vividly how Sanatogen has been missed during the War by those who are most in need of its strengthening and invigorating properties.

The right way to capture German Trade

Why should the Germans alone have the benefit of this splendid nerve food and our own people be deprived of it?

The German firm's factories and special machinery are here in England, and so is the British chemical and technical staff whom they trained to manufacture their products.

What better service could be rendered to the nation's health and to British trade than to take

over all the assets of the German firm and manufacture genuine Sanatogen and Formamint for ourselves and our Allies, thus making us independent of the German supply, which we could not otherwise dispense with after the War?

An all-British Syndicate, headed by Lord Rhondda, has at last been permitted to do this; with the result that instead of putting up with inferior substitutes you can now buy the genuine, original Sanatogen and Formamint, knowing that they are absolutely and permanently British, and that they cannot fail to benefit your health as you proved them to do in the past.

Give Sanatogen and Formamint a Personal Test

Perhaps you are one of those who have never tried Sanatogen or Formamint? Even so, you must have heard of their exceptional merits, and you probably know plenty of people who "swear by them." The way these products have been talked about in Parliament and the Press—the enormous number of substitutes which have sprung up during the War—have only served to enlighten the Public as to the unique superiority of the genuine articles.

Try them to-day. Your health and nerve power have probably suffered from the strain of

war-time, and a short course of Sanatogen will make a lifelong convert of you. (It is sold in tins from 1/9 to 9/6, and it costs you about 6d a day less than most people spend on tea and coffee or other stimulants.) As for Formamint, a bottle of 50 tablets, price 2/2, will quickly convince you that it is an ideal remedy for sore throat and for preventing infectious diseases like Diphtheria, Tonsillitis, Scarlet Fever, Measles, etc., as well as certain forms of Influenza and Consumption.

An Explanation and a Warning

As the names Sanatogen and Formamint were registered by the German firm in this country, they have now been "voided."

This means that any worthless substitute can now be called Sanatogen or Formamint, though we alone have the genuine, original products.

It is therefore important that you should tell your Chemist you want Sanatogen made in the Penzance factory, and Formamint made in the factory at 12, Chenies Street, London, W.C.

As soon as possible we shall re-name the preparations and issue new distinctive labels and trade marks, which will be widely announced in the Press, thus protecting you against substitution.

SANATOGEN

TURNING OVER NEW LEAVES

The Book of Snobesses—How "Maria"
Holds the Social Fort in War Time—
Tributes in Prose and Verse to Heroic
Service and Simple Gallantry

MRS. JOHN LANE'S "Maria" is one of the best known of contemporary fictional characters. She is what the Germans used to love to call Bismarck—"the einzig einer"—the one and only, the unique specimen of her kind and class. The class is upper middle; the kind—but then nobody has ever been able to define Maria. She is the snob *par excellence*, but she is infinitely more than that. She is the acutest of observers, and she has the power of recording her observations in words which at first make us laugh at their absurdity, and then give us the surprise of our life as we realize their profound sense. Maria reels off epic epigram as absent-mindedly as, say, England acquired her Colonies. But these Colonies which have sent us their young sons in our need—gentlemen all, patriots all, heroes all—are not more the "real goods" than is Maria. Her remarks on men and matters have had a wide range of late years, and now, as we might have expected, in her wide skirts made to disclose the fashionable amount of ankle, she is taking the war in her stride. Here, as always, she has the oddest point of view. But the truth jumps out at us through her chatter. For instance, as she justly observes, the Kaiser, "who just loves to travel," will have a difficulty in pursuing his favourite amusement after the war, for what spot on God's earth is there left for him, where he could be spared from feeling "awkward!"

Maria's war activities are, of course, multitudinous, and include other things than buying washing soda, just to keep her spirits up; that being the only thing she can still get for a penny a pound! Nor are they exclusively inspired by a desire to lighten Mr. Atkins's lot. "The fact is," she tells us, candidly, "you've really got to do something nowadays, or you're not in it!" to which statement Mrs. John Lane, with that half pathetic, half merry wisdom of hers makes the comment, "then I realized for the first time that there may be other agonies, but the old agony of not being in it, is still ever present." Mrs. Dill-Binkie, Maria's successful social rival, was "in it," you may be sure, though her way of doing her bit was to turn her house into a rest-cure for convalescent officers, "the kind that need the comforts of home, and are well enough to play bridge," and to look "stylish" in her uniform. Maria having a frugal as well as a climbing mind saw the advantages of war-dinners—"just war-dinners, without entrées or ices, and barley-water instead of champagne." "So economical!" murmured Maria, gratefully, to herself, although it is improbable that her thankfulness was shared by her guests.

Maria's activities became acute in the matter of war hens. She invested in the breed of fowl known as Pilgrim Mothers, and having housed them in her husband's study, waited for results. Unfortunately, the little matter of the birds turning out to be Pilgrim Fathers deprived Maria of her expected war eggs. On the epoch-making matter of margarine v. dairy butter, which is at present dividing families and severing friendships, Maria is eloquent. And it was margarine that gave her the chance to score over the hated Mrs. Dill-Binkie. At a war-lunch of the latter's, as meagre as her own war-dinners, which was graced by the presence of a shabby but snubby Duchess, and at which her hostess purposefully

cold-shouldered Maria, the latter had the presence of mind to pick out a ball from the butter-dish with a fork, and inquire sweetly, "Still using margarine, dear Mrs. Dill-Binkie?" But the most succinct of all Maria's speeches is the one which concludes the book. It was a propos of giving notice to servants that Maria suddenly observed, "I'm wondering if anybody'd ever dare to give him notice!" The individual referred to was the Kaiser! ("War Phases According to Maria." By Mrs. John Lane. The Bodley Head. 2s. 6d. net.)

THE CANADIAN KIPLING

Canada had the right to be almost sinfully proud of the poems of Robert W. Service "befo' the war." He sang of her big spaces and the primitive, racy folk who peopled them. And the Dominion knew that his work was good, and hailed him as "the Canadian Kipling." "Songs of a Sourdough," "Ballads of a Cheechako," "Rhymes of a Rolling Stone"—they have all passed into many editions. There are homely bits in all of them that jump to a man's mind as he ploughs his furrow or wields his pick, and that somehow help him along with his job, by making it seem worth while.

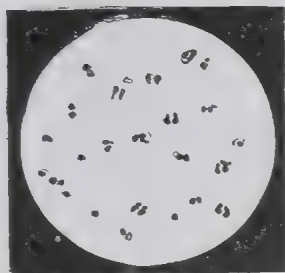
Nowadays a man's job is to win back freedom for the world by strafing the Hun into good behaviour. That to bring about this desirable consummation he has "to enter Hell with the lid off," is all part of the day's work. If Robert W. Service had stopped at home, instead of doing his bit where the shells are flying, the half of him had never been known either to himself or us. He was Canada's poet before. Now he is the poet of us all.

The book has a dedication, very simple, very touching:—"To the Memory of my Brother, Lieutenant Albert Service, Canadian Infantry. Killed in Action in France, August, 1916." Just that. But we know without being told that Lieutenant Albert Service, Canadian Infantry, "went as the best of 'em go."

Robert W. Service has "tinkered at his bits of rhymes" in curious places; and on stretchers, whose stains tell their own grisly story. But Mr. Tommy Atkins and his friend the *poilu* have fought in all these places, and in all of them their jolly laugh has rung out. Mr. Service has caught the sound of that brave laughter, just as he has caught the equally brave silence in which the pain is borne. And for the dead boys, whose life had only just begun, but who lie beneath the little wooden crosses, he has a pal's pride.

Mr. Service's fighting men set out to "plug the Boche" in good fettle. Mr. Atkins varied his beloved "Tipperary" with the dulcet strains of "Oo's Yer Lady Friend" while his pal, the *poilu*, "owled the Marcelaise." They couldn't have put it in so many words, many of them, why they were out for battle. They just "gotta go" the road the other good men were going, or, like the Man from Athabasca, had no sort of notion of missing the "biggest scrap" of their lives. Theirs it was to touch the extremity of horror and pain; to feel the funk which "makes your marrer-bones seem 'oller," but which doesn't prevent you shooting straight; to hear the "Un a-snarling is 'ymn of 'ate"; to see the quiet dead, "their faces covered wiv a little 'cap of

(Continued on page 72)



YOU meet myriads of these organisms every day.

THE Catarrh microbe is the most common form of microbe which enters the system through the mouth—causing the ordinary cold, and eventually chronic catarrh of the nose or throat.

Bacteriologists assert that the activities of this form of microbe can be prevented best by the frequent use of

EVANS' Pastilles

The effective precautionary measure against the Microbes of influenza, catarrh, diphtheria, pneumonia, etc.

Every man and woman needs these handy, easily-taken Pastilles—not only as a cure for sore throat, catarrh, loss of voice, etc., but also as a sound and definite precaution against the myriads of deadly microbes encountered in the day's work.

Trench Odours These famous Pastilles are splendid for preventing the unpleasant effects resulting from trench odours, and our soldiers should be kept well supplied.

To be obtained from all Chemists and Stores, **1/3** per Tin.

Warning: See the raised bar. Genuine Evans' Pastilles can be recognised by the raised bar on each Pastille—which is registered.



Post Free

Order a box at once for yourself or your soldier or sailor friend. In case of difficulty write to the Proprietors enclosing P.O. for 1/3—the Pastilles will be sent direct by return.

Evans Sons Lescher & Webb, Ltd.

56 Hanover St. Liverpool

Branches at: St. New York, and in all the principal cities of the world.
Sole Agents for the British Isles: Messrs. J. & W. Evans, Ltd., London.

1c. ①



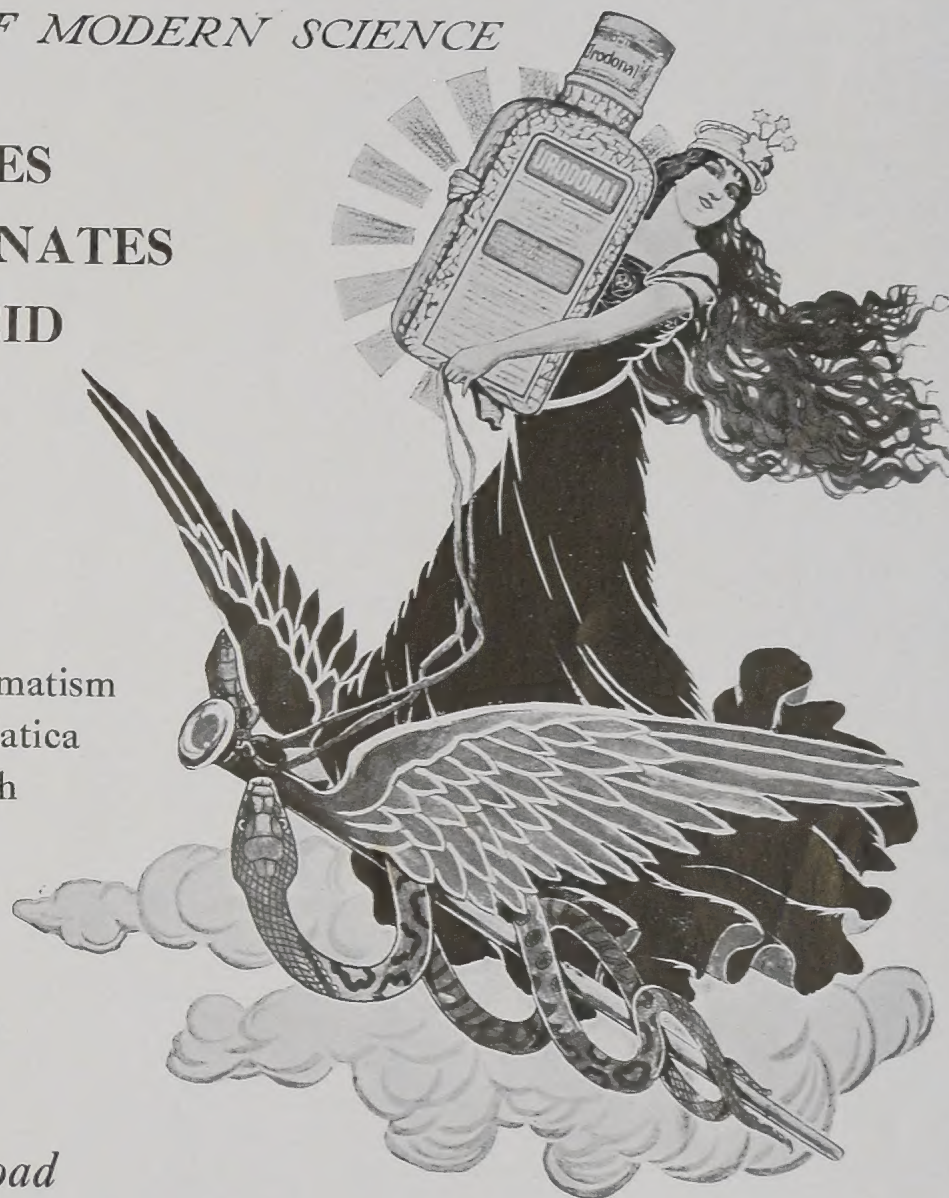
URODONAL

THE TRIUMPH OF MODERN SCIENCE

DISSOLVES
AND ELIMINATES
URIC ACID

Gout Gravel
Arterio-Sclerosis Rheumatism
Acidity Obesity Sciatica
Neuralgia Catarrh

*Recommended by the
Medical Profession
in England and abroad*



Medical Opinion on Rheumatism.

IN Rheumatic Conditions it is indispensable to eliminate uric acid and urates, and to prevent their excessive production.

If it were a question of merely preventing the over-production of uric acid it would then be simply a matter of diet, since the greater part of exogenous uric acid originates from the purins contained in food. In this connection Dr. Lebovici gives excellent advice regarding the abuse of certain kinds of meat, as well as starchy foods, chocolate, alcohol, etc.

Still more interesting, however, is the means of *getting rid* of the excess of uric acid when it has already been formed, and when the kidneys are no longer equal to their task without danger of over-strain.

This is best effected by URODONAL, which is a granulated, effervescent powder, a combination of lysidin, sidonal (quinate of piperazin), and urotropin. The rapidity of the effects of URODONAL borders on the miraculous. This is readily explained when we consider that sidonal and lysidin (whose valuable properties are multiplied by being combined together) are the best known solvents of uric acid, and that urotropin, which is so easily converted into volatile ammonia and formic aldehyde, is unrivalled for the healing of the ulcerated mucous membrane.

It is not surprising, therefore, that by rationally combining these three substances a new product can be obtained which concentrates the great power of its constituent parts to such a degree as to render it five times more active than piperazin, and *thirty-seven times more active than lithia*. URODONAL possesses the further unusual advantage of being absolutely harmless, and that it can therefore be taken without risk, and without in any way inconveniencing the heart, stomach, kidneys, or brain, even when prescribed in large doses over extended periods of time.

Dr. DE DREUIL,
Paris Medical Faculty.

URODONAL, prices 5/- and 12/-. Prepared by J. L. Chatelain, Pharm. Chemist, Paris. Can be obtained from all chemists, or direct, post free, from the British Agents, **HEPPELS**, Foreign Chemists, 164 Piccadilly, London W., from whom can be obtained, post free, the full explanatory booklets, "Scientific Remedies," and "Treatise on Diet."

Agents in Canada: Messrs. ROUGIER FRÈRES, 63 Rue Notre Dame Est. Montreal, Canada.

Agent in U.S.A.: Monsieur GEO. WALLAU, 2, 4, 6 Cliff Street, New York, U.S.A.

Agent for Australia and New Zealand: BASIL KING, Malcolm Building, Malcolm Lane, Sydney.

Sub-Agents for India, Burma, and Ceylon: G. ATHERTON & CO. 8 Clive Street, Calcutta.

TURNING OVER NEW LEAVES PATTERN DESCRIPTIONS

(Continued from page 70)

straw." "Just whistle 'Tipperary,' and it all comes back," says Mr. Service.

They were of all sorts and conditions, these soldier men. There was the individual whose Bible stopped a bullet from going through his heart, and the gambler whose pack of cards performed the same satisfactory service for him. But nearest of them all to our hearts is "Erbert Iggins." Erbert, wounded, bleeding, red-hot with pain and thirst, brought in his wounded pal from the very jaws of death, and, when the rescuing party met them, managed his grin all right. So:—

"E e comes the rescuin' party. They're crawlin' out cautious and slow. Come! Buck up and greet 'em, my 'earty, Shoulder to shoulder—so. They mustn't think we was down-'earted. Old pal, we was never down-'earted. If they arsts us if we was down-'earted, We'll 'owl in their fyces: 'No—o—o!'"

Thus Robert W. Service, with a laugh on his lips and a catch in his throat, singing the world its war-songs. ("Rhymes of a Red Cross Man." By Robert W. Service. Unwin. 3s. 6d. net.)

SERBIA'S POIGNANT STORY

It is often a reproach that we do not know history, but at least it might be thought we should be well informed of the world's happenings of this year and last. The truth is the world is too crowded with events of first-rate importance, and we cannot keep pace with them. For instance, we know of Serbia's heroic defence in the autumn and winter of 1914 against Austria; we know that a year later Serbia was over-run by the Germans, and vaguely we know that the valour of the gallant little people was taxed a thousandfold by the dread epidemic of typhus. Of the poignant story in detail very few know anything. It is a story which is in every way worthy to rank with the effort of Belgium to stop the ruthless Prussian invader at her very frontier; in certain aspects it is an even more moving story of endeavour against odds more terrible even than those which confronted the Belgians.

Mr. Gordon Gordon-Smith's account of the Serbian Campaign from the first days of the war till the remnants—very substantial remnants—happily managed to escape to Salonika or the shores of the Adriatic, is invaluable for its authenticity. Mr. Gordon-Smith writes of great tragedy and noble effort, and incidentally his book affords no mean idea of the adventures for which the mere newspaper correspondent has to be prepared if he would discharge his duties faithfully and thoroughly. To follow the campaign here is impossible and unnecessary. All we need say is that every man and woman in England who would understand the part played by Serbia, and appreciate the mistakes of diplomacy and statesmanship not less than the heroic qualities which could not make them good, should read "Through the Serbian Campaign."

Nor is it only from the military or political point of view that the story is worth close study. Nowhere shall we get a more vivid picture of the almost incredible achievements of doctors and

nurses. There was more than enough to do in coping with the suffering inseparable from the war itself, but when typhus seized the Serbians—an Austrian legacy—and doctors and devoted women succumbed with their patients, the horrors of the situation became almost insupportable. It is summed up in Lady Paget's phrase, "a nightmare of remembrance." Lady Paget's unit commenced work with two sisters, two doctors, and herself for three hundred beds! The chapter given to the Serbian Relief Movement, briefly detailing the work of the British Red Cross, Lady Paget's, Mrs. St. Clair Stobart's, the Scottish Women's, and other units, would alone make this a notable book. ("Through the Serbian Campaign." By Gordon Gordon-Smith. Hutchinson. 12s. 6d. net.)

A MAHARANI'S TRIBUTE TO KITCHENER

Lord's Kitchener's full and authoritative biography cannot probably appear for some years, but there will doubtless be many tributes of an individual character to his great work in the various departments of his Imperial activities. That one of these tributes should come from the sex to which he was said by those who did not know him to be indifferent if not actually hostile, is not without its piquancy. No less a personage than the Maharani of Bhavnagar has deemed it her duty to put her impressions of Lord Kitchener into the form of a small book. It is an admirable effort, done in excellent English; it is of much more importance than the majority of the occasional efforts of those in high places who embark on book making, and its appearance is unique proof of the esteem won by the late Field Marshal in India. It also provides abundant testimony to the essential charm, urbanity, and simplicity of Kitchener the man.

Unfortunately the book is not to be bought. It is apparently for presentation to the Maharani's circle of friends, and wide though that may be, many who are outside would unquestionably be glad to secure a copy. Apart from the account given of Lord Kitchener's work in India and Egypt, it is eminently readable for the impression it conveys of a great servant of the Empire. Some of the anecdotes are delightful, if not always new. The story of Lord Kitchener joining the children in the nursery rather than the guests in the drawing-room is illuminating and, we doubt not, *ben trovato*. As to the story of Queen Victoria's asking him whether it was true that he did not care for any woman, we are a little sceptical. He is said to have admitted that he cared for one. "Who is that?" asked the Queen. "Your Majesty," was the response. The best anecdote concerns "a sprig of nobility," who was summoned to headquarters, and inquired, "Did you send for me, Kitchener?" The reply was withering in its sarcasm: "Oh, don't call me Kitchener, it's so beastly familiar. Call me Herbert." ("F.M. Earl Kitchener of Khartoum. A Tribute to his Memory." By Nandkunverba, C. I., Maharani of Bhavnagar. With a foreword by the Rt. Hon. Lord Reay.)

The descriptions for the patterns illustrated on pages 61-63 are given in full below, those appearing on page 64 will be supplied on application; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 61

FROCK NO. B3656.—For the frock in medium size: 6½ yards of 40-inch material; ¾ of a yard of 40-inch material for collar and cuffs; ¾ of a yard of 36-inch material for waist lining. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 4/-

WAIST NO. B3653; SKIRT NO. B3654.—For the waist in medium size: 1½ yards of 36-inch material; 1 yard of 36-inch contrasting material for collar, straps, and belt; 1½ yards of 27-inch lining; 2 buttons. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 2/- The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 4½ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 2/-

COAT NO. B3651; SKIRT NO. B3652.—For the coat in medium size: 3½ yards of 36-inch material. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 2/- The skirt is 36 inches long and 2½ yards wide at the hem. For the skirt in medium size: 2½ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 2/-

WAIST NO. B3658; SKIRT NO. B3659.—For the waist in medium size: 2½ yards of 40-inch material; ¾ of a yard of 36-inch material for lining; 1 yard of 40-inch material for collar, cuffs, and belt. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 2/- The skirt is 36 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5½ yards of 40-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 2/-

FROCK NO. B3648.—For the frock in medium size: 6½ yards of 40-inch material; ¾ of a yard of 18-inch material for vest; 1 yard of 36-inch material for lining; 1 yard of ribbon for tie. The skirt is 36 inches long and 3 yards wide at the hem. Price, 4/-

PATTERNS ON PAGE 62

BRASSIÈRE NO. 73644.—PETTICOAT NO. 73645; Italian and pussy willow silk, crêpe de Chine, and washable satin are all excellent silk for underwear. For the brassière in medium size: ¾ yard of 40-inch material; ½ yard of 1-inch ribbon; ½ yard of 2½-inch ribbon for shoulder-straps; 2½ yards of narrow trimming. Sizes, 34 to 40 inches bust measure. Price, 2/- For the petticoat in medium size: 2½ yards of 40-inch material or 2½ yards of 16-inch flouncing and 1½ yards of 40-inch material for upper section; 3½ yards of narrow edging for bottom of flounce. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 2/-

COMBINATION NO. 73646.—This combination matches the nightgown No. 73647. For the combination in medium size: 2½ yards of 40-inch material, ¾ of a yard of ribbon. Sizes, 34 to 40 inches bust measure. Price, 2/-

NÉGLIGÉE NO. 73285.—This shows one way to make two pieces of material and lace ruffles into a becoming negligée jacket. For the negligée in medium size: 2½ yards of 40-inch material; 9½ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2½ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure. Price, 2/-

NIGHTGOWN NO. 73647.—The yoke and sleeves of this nightgown are cut in one piece, and the body of the gown is pleated. For the nightgown in medium size: 3½ yards of 40-inch material; 1 yard of ribbon. Sizes, 34 to 40 inches bust measure. Price, 2/-

COMBINATION NO. 73439.—This French combination is cut with the front and back panels in one piece with the fold of the material at the lower edge. For the combination in medium size: 2½ yards of 36-inch material; 9½ yards of 1½-inch insertion; 4 yards of 2-inch lace edging for lower edge; 1½ yards of 3½-inch lace; ½ of a yard of 2-inch lace for shoulder-straps. Sizes, 34 to 40 inches bust measure. Price, 2/-

NÉGLIGÉE NO. 73636.—Royal purple chiffon with a touch of tarnished silver at the girdle and yellow and green silk introduced in hand stitching would make this a royal negligée. For the negligée in medium size: 6½ yards of 42-inch material for skirt, overwaist, and oversleeves; 5½ yards of 42-inch material for underskirt, underwaist, and undersleeves; 1½ yards of trimming 3 inches wide for waist; 1 yard of 4½-inch trimming for belt; 5½ yards of cord for edge of belt and lower edge of skirt; 6 buttons; 2 tassels. Sizes, 34 to 40 inches bust measure. Price, 4/-

NÉGLIGÉE NO. 73149.—Over a flesh-coloured silk negligée the chiffon coat could be of old-blue banded with cream lace. For the negligée in medium size: 3½ yards of 36-inch material for foundation slip; 3 yards of 1-inch banding; 2½ yards of 42-inch material for negligée; 1½ yards of 34-inch lace for collar; 2½ yards of 14-inch lace for lower edge; 1½ yards of fur banding. Sizes, 34 to 40 inches bust measure. Price, 4/-

NÉGLIGÉE NO. 73206.—This kimono negligée is cut in but four pieces with a trimming of fur and a motif of metal thread embroidery. For the negligée in medium size: 6½ yards of 36-inch material; 1½ yards of ribbon 2½ inches wide. Sizes, 34 to 40 inches bust measure. Price, 4/-

PATTERNS ON PAGE 63

CHILD'S COAT NO. 33117.—A top-coat suitable for velvet or tweed. For the coat in medium size: 3½ yards of 36-inch material. Sizes, 6, 8, 10, 12 years. Price, 2/-

CHILD'S SMOCK NO. 33073.—A play smock and bloomers suitable for tub flannel, kindergarten, cloth gingham, or linen. For the smock in medium size: 1½ yards of 36-inch material; 2½ yards of 36-inch material for bloomers. Sizes, 2, 4, and 6 years. Price, 2/-

CHILD'S ROMPERS NO. 33273.—Galatea, linen, or gingham is suitable for these play rompers, with embroidery in bright-coloured linen thread. For the rompers in medium size: 1½ yards of 36-inch material; 1½ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 2/-

CHILD'S ROMPERS NO. 33011.—For the rompers in medium size: 2½ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 2/-

CHILD'S SMOCK NO. 33075.—Kindergarten cloth, tub flannel, and handkerchief linen are materials suitable for this smock. For the smock in medium size: 2½ yards of 36-inch material. For the bloomers: 1 yard of 36-inch material. Sizes, 2, 4, and 6 years. Price, 2/-

CHILD'S FROCK NO. 33469.—A child's frock suitable for materials such as crêpe or serge with a detachable guimpe of batiste. For the frock in medium size: 1½ yards of 36-inch material for guimpe; 1½ yards of 36-inch material for frock. Sizes, 6 and 8 years. Price, 2/-

FROCK NO. 33464.—Serge, wool gabardine, or satin is a suitable material for this school dress, with the deep collar and vest of tub satin or organdi. For the frock in medium size: 5½ yards of 36-inch material; ½ yard of 36-inch material for vest; ½ yard of 36-inch material for trimming; ½ yard of 36-inch material for lining; ¾ of a yard of 1-inch ribbon. The skirt is 34 inches long and 3½ yards wide at the hem. Sizes, 14, 16, and 18 years, 34 and 36 inches bust measure. Price, 4/-

CHILD'S FROCK NO. 33379.—A dress suitable for crêpe or handkerchief linen, with the collar and cuffs of organdi. For the frock in medium size: 2½ yards of 36-inch material; ¾ of a yard of 40-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 2/-

FROCK NO. 33251.—Serge, velveteen, or velours de laine could be combined with a cape, collar, and cuffs of satin; the belt may be of suede or of satin. For the frock in medium size: 5½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. The skirt is 35 inches long and 3½ yards wide at the hem. Sizes, 16, 18 years, 34 and 36 inches bust measure. Price, 4/-

WAIST NO. 33478; SKIRT NO. 33479.—For the evening frock, materials such as velvet and Georgette crêpe may be combined, the basque and bodice of velvet and the skirt of crêpe edged with silk or worsted fringe. For the waist in medium size: 1½ yards of 40-inch material; ¾ of a yard of 40-inch material for sleeves; ½ yard of 18-inch all-over lace for vest; ¾ of a yard of 36-inch lining. Sizes, 16 and 18 years. Price, 2/- The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material; 3½ yards of 2-inch fringe. The skirt is cut in sizes 16 and 18 years. Price, 2/-

CHILD'S FROCK NO. 33074.—A child's afternoon frock suitable for crêpe or batiste is hand-smocked. For the frock in medium size: 2½ yards of 36-inch material; ¾ of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 2/-





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